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THE  
W O R K S  
O F  
Alexander Pope Esq.  
In Nine Volumes Complete.  
WITH HIS LAST  
CORRECTIONS, ADDITIONS,  
AND  
IMPROVEMENTS.

Published by  
Mr. W A R B U R T O N.

WITH  
OCCASIONAL NOTES.

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L O N D O N,  
Printed for J. and P. K N A P T O N, H. L I N T O T,  
J. and R. T O N S O N, and S. D R A P E R.

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M D C C L I.

Alte spectare si voles, neque sermonibus VULGI  
dederis te, nec in Præmiis humanis spem posu-  
eris rerum tuarum: suis te illecebris oportet ipsa  
Virtus trahat ad verum decus. QUID DE TE  
ALII LOQUANTUR IPSI VIDEANT, SED LO-  
QUENTUR TAMEN.

Cic.

THE  
W O R K S  
O F

Alexander Pope Esq.

V O L U M E I.

CONTAINING HIS  
JUVENILE POEMS.

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L O N D O N

Printed for H. LINTOT, J. and R. TONSON,  
and S. DRAPER.

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M D C C L I.

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REVIEW

BY J. C. WATSON

THE SOUTHERN STATES AND THE  
CONFEDERATE STATES

BY J. C. WATSON

ADVERTISEMENT  
TO THE  
Large OCTAVO EDITION.

M R. POPE, in his last illness, amused himself, amidst the care of his higher concerns, in preparing a corrected and complete Edition of his Writings \* ; and, with his usual delicacy, was even solicitous to prevent any share of the offence they might occasion, from falling on the Friend whom he had engaged to give them to the Public †.

\*—“ I own the late encroachments upon my constitution make me willing to see the end of all further care about me or my works. I would rest for the one in a full resignation of my Being to be disposed of by the Father of all Mercy ; and for the other (though indeed a trifle, yet a trifle may be some example) I would commit them to the candour of a sensible and reflecting judge, rather than to the malice of every short-sighted and malevolent critic, or inadvertent and censorious Reader. And no hand can set them in so good a light, &c.” *Let. cxx. to Mr. W.*

†—“ I also give and bequeath to the said Mr. Warburton, the property of all such of my Works already printed as he hath written or shall write Commentaries or notes upon, and which I have not otherwise disposed of or alienated; and as he shall publish WITHOUT FUTURE ALTERATIONS.”—*His last Will and Testament.*

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In discharge of this trust, the Public has here a complete Edition of his Works; executed in such a manner, as, I am persuaded, would have been to his satisfaction.

The Editor hath not, for the sake of profit, suffered the Author's Name to be made cheap by a *Subscription*; nor his Works to be defrauded of their due Honours by a vulgar or inelegant Impression; nor his memory to be disgraced by any pieces unworthy of his talents or virtue. On the contrary, he hath, at a very great expence, ornamented this Edition with all the advantages which the best Artists in Paper, Printing, and Sculpture could bestow upon it.

If the Public hath waited longer than the deference due to it should have suffered, it was owing to a reason which the Editor need not make a secret. It was his regard to the family-interests of his deceased Friend. Mr. Pope, at his death, left large impressions of several parts of his Works, unsold; the property of which was adjudged to belong to his Executors; and the Editor was willing they should have time to dispose of them to the best advantage, before the publication of this Edition (which hath been long prepared) should put a stop to the sale.

But

## ADVERTISEMENT.

But it may be proper to be a little more particular concerning the superiority of this Edition above all the preceding; so far as Mr. Pope himself was concerned. What the Editor hath done, the Reader must collect for himself.

The FIRST Volume, and the original poems in the SECOND, are here printed from a copy corrected throughout by the Author himself, even to the very preface: Which, with several additional notes in his own hand, he delivered to the Editor a little before his death. The Juvenile translations, in the other part of the SECOND Volume, it was never his intention to bring into this Edition of his Works, on account of the levity of some, the freedom of others, and the little importance of any. But these being the property of other men, the Editor had it not in his power to follow the Author's intention.

The THIRD Volume, all but the *Essay on Man* (which together with the *Essay on Criticism*, the Author, a little before his death, had corrected and published in Quarto, as a specimen of his projected Edition) was printed by him in his last illness (but never published) in the manner it is now given. The disposition of the *Epistle on the Characters of Men* is quite al-

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tered ; that on the *Characters of Women*, much enlarged ; and the *Epistles on Riches and Taste* corrected and improved. To these advantages of the THIRD Volume, must be added a great number of fine verses taken from the Author's Manuscript-copies of these poems, communicated by him for this purpose to the Editor. These, when he first published the poems to which they belong, he thought proper, for various reasons, to omit. Some from the Manuscript-copy of the *Essay on Man*, which tended to discredit *fate*, and to recommend the *moral government* of God, had, by the Editor's advice, been restored to their places in the last Edition of that Poem. The rest, together with others of the like sort from his Manuscript-copy of the other *Ethic Epistles*, are here inserted at the bottom of the page, under the title of *Variations*.

The FOURTH Volume contains the *Satires* ; with their *Prologue*, the *Epistle to Dr. Arbuthnot* ; and *Epilogue*, the two poems intitled MDCCXXXVIII. The *Prologue* and *Epilogue* are here given with the like advantages as the *Ethic Epistles* in the foregoing Volume, that is to say, with the *Variations*, or additional verses from the Author's Manuscripts. The *Epilogue*

## ADVERTISEMENT. vii

*logue* to the *Satires* is likewise enriched with many and large notes now first printed from the Author's own Manuscript.

The FIFTH Volume contains a correcter and completer Edition of the *Dunciad* than hath been hitherto published ; of which, at present I have only this further to add, That it was at my request he laid the plan of a fourth Book. I often told him, It was pity so fine a poem should remain disgraced by the meanness of its subject, the most *insignificant* of all Dunces, bad Rymers and malevolent Cavillers : That he ought to raise and enoble it by pointing his Satire against the most *pernicious* of all, Minute-philosophers and Free-thinkers. I imagined, too, it was for the interests of Religion to have it known, that so great a Genius had a due abhorrence of these pests of Virtue and Society. He came readily into my opinion ; but, at the same time, told me it would create him many enemies. He was not mistaken. For tho' the terror of his pen kept them for some time in respect, yet on his death they rose with unrestrained fury in numerous Coffee-house tales, and Grub-street libels. The plan of this admirable Satire was artfully contrived to shew, that the follies and defects of a fashion-

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fashionable EDUCATION naturally led to, and necessarily ended in, FREE-THINKING ; with design to point out the only remedy adequate to so fatal an evil. It was to advance the same ends of virtue and religion, that the Editor prevailed on him to alter every thing in his *moral writings* that might be suspected of having the least glance towards *Fate* or *NATURALISM* ; and to add what was proper to convince the world, that he was warmly on the side of *moral Government* and a *revealed Will*. And it would be injustice to his memory not to declare that he embraced these occasions with the most unfeigned pleasure.

The SIXTH Volume consists of Mr. Pope's miscellaneous pieces in verse and prose. Amongst the *Verse* several fine poems make now their first appearance in his Works. And of the *Prose*, all that is good, and nothing but what is exquisitely so, will be found in this Edition.

The SEVENTH, EIGHTH, and NINTH Volumes consist entirely of his *Letters*. The more valuable, as they are the only true models which we, or perhaps any of our neighbours have, of *familiar Epistles*. This collection is now made more complete by the addition of several new pieces.

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Yet, excepting a short explanatory letter to Col. M. and the *Letters* to Mr. A. and Mr. W. (the latter of which are given to shew the Editor's inducements, and the engagements he was under, to intend the care of this Edition) excepting these, I say, the rest are all here published from the Author's own printed tho' not published, copies delivered to the Editor.

On the whole, the Advantages of this Edition, above the preceding, are these, That it is the first complete collection which has ever been made of his original Writings; That all his principal poems, of early or later date, are here given to the public with his last corrections and improvements; That a great number of his verses are here first printed from the Manuscript copies of his principal poems of later date; That many new notes of the Author's are here added to his Poems; and, lastly, that several pieces, both in prose and verse, make now their first appearance before the Public.

The Author's life deserves a just Volume; and the Editor intends to give it. For to have been one of the first Poets in the world is but his second praise. He was in a higher Class. He was one of the *noblest works of God*. He was an *honest*

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*neſt Man* \*. A Man, who alone possessed more real virtue than, in very corrupt times, needing a Satirist like him, will sometimes fall to the share of multitudes. In this history of his life †, will be contained a large account of his *writings*; a critique on the nature, force, and extent of his *genius*, exemplified from these writings; and a vindication of his *moral character* exemplified by his more distinguished virtues; his filial piety, his disinterested friendships, his reverence for the constitution of his country, his love and admiration of **VIRTUE**, and (what was the necessary effect) his hatred and contempt of **VICE**, his extensive charity to the indigent, his warm benevolence to mankind, his supreme veneration of the Deity, and, above all, his sincere belief of Revelation. Nor shall his faults be concealed. It is not for the interests of his Virtues that they should. Nor indeed could they be concealed if we were so minded, for they *ſhine* thro' his Virtues; no man being more a dupe to the specious appearances of Virtue in others. In a

\* "A wit's a feather, and a chief's a rod,

" An honest Man's the nobleſt work of God.

† It will be printed in the same form with this and every future edition of his works, so as to make a part of them.

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word I mean not to be his Panegyrist, but his Historian. And may I, when Envy and Calumny take the same advantage of my absence (for, while I live, I will freely trust it to my *Life* to confute them) may I find a Friend as careful of my honest fame as I have been of His ! Together with his Works, he hath bequeathed me his DUNCES. So that as the property is transferred, I could wish they would now let his memory alone. The veil which Death draws over the Good is so sacred, that to throw dirt upon the Shrine scandalizes even Barbarians. And though Rome permitted her Slaves to calumniate her best Citizens on the day of Triumph, yet the same petulancy at their Funeral would have been rewarded with execration and a gibbet.

*N. B. This Edition of Mr. Pope's Works is printed verbatim from the large Octavo; with all his Notes, and a select number of the Editor's.*

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## ERRATA.

Page 38. In the quotation from Virgil, l. 1. for *manyscula*, r. *munuscula*.

51. In the imitation, for *coloris*, r. *colonis*.

91. l. 43. for *geoerations*, r. *generations*.

110. Note, l. 6. for *modern*, r. *moderns*.

137. Note, l. 3. for *deserwe*, r. *deserves*.

138. Note, l. 3. for *particularly*, r. *particularize*.

168. Note, l. 3. after 206. add, *Quarto Edition*.

# P R E F A C E.

I AM inclined to think that both the writers of books, and the readers of them, are generally not a little unreasonable in their expectations. The first seem to fancy that the world must approve whatever they produce, and the latter to imagine that authors are obliged to please them at any rate. Methinks, as on the one hand, no single man is born with a right of controuling the opinions of all the rest; so on the other, the world has no title to demand, that the whole care and time of any particular person should be sacrificed to its entertainment. Therefore I cannot but believe that writers and readers are under equal obligations, for as much fame, or pleasure, as each affords the other.

Every one acknowledges, it would be a wild notion to expect perfection in any work of man: and yet one would think the contrary was taken for granted, by the judgment commonly past upon Poems. A Critic supposes he has done his part, if he proves a writer to have failed in an expression, or erred in any particular point: and can it then be wondered at, if the Poets in general seem resolved not to own themselves in any error? For as long as one side will make no allowances, the other will be brought to no acknowledgments\*.

\* In the former editions it was thus — *For as long as one side despises a well meant endeavour, the other will not be satisfied with a moderate approbation.* — But the author altered it, as these words were rather a consequence from the conclusion he would draw, than the conclusion itself, which he has now inserted.

I am afraid this extreme zeal on both sides is ill-placed ; Poetry and Criticism being by no means the universal concern of the world, but only the affair of idle men who write in their closets, and of idle men who read there.

Yet sure upon the whole, a bad Author deserves better usage than a bad Critic : for a Writer's endeavour, for the most part, is to please his Readers, and he fails merely through the misfortune of an ill judgment ; but such a Critic's is to put them out of humor ; a design he could never go upon without both that and an ill temper.

I think a good deal may be said to extenuate the fault of bad poets. What we call a Genius, is hard to be distinguished by a man himself, from a strong inclination : and if his genius be ever so great, he cannot at first discover it any other way, than by giving way to that prevalent propensity which renders him the more liable to be mistaken. The only method he has, is to make the experiment by writing, and appealing to the judgment of others : now if he happens to write ill (which is certainly no sin in itself) he is immediately made an object of ridicule. I wish we had the humanity to reflect that even the worst authors might, in their endeavour to please us, deserve something at our hands. We have no cause to quarrel with them but for their obstinacy in persisting to write ; and this too may admit of alleviating circumstances. Their particular friends may be either ignorant, or insincere ; and the rest of the world in general is too well bred to shock them with a truth, which generally their Book-sellers are the first that inform them of. This happens not till they have spent too much of their time, to apply to any profession which might better fit their talents ; and till such talents as they have are so far discredited as to be but of small service to them. For (what is the hardest case imaginable) the

the reputation of a man generally depends upon the first steps he makes in the world, and people will establish their opinion of us, from what we do at that season when we have least judgment to direct us.

On the other hand, a good Poet no sooner communicates his works with the same desire of information, but it is imagined he is a vain young creature given up to the ambition of fame; when perhaps the poor man is all the while trembling with the fear of being ridiculous. If he is made to hope he may please the world, he falls under very unlucky circumstances: for, from the moment he prints, he must expect to hear no more truth, than if he were a Prince, or a Beauty. If he has not very good sense (and indeed there are twenty men of wit, for one man of sense) his living thus in a course of flattery may put him in no small danger of becoming a Coxcomb: if he has, he will consequently have so much diffidence as not to reap any great satisfaction from his praise; since, if it be given to his face, it can scarce be distinguished from flattery, and if in his absence, it is hard to be certain of it. Were he sure to be commended by the best and most knowing, he is as sure of being envied by the worst and most ignorant, which are the majority; for it is with a fine Genius as with a fine fashion, all those are displeased at it who are not able to follow it: and it is to be feared that esteem will seldom do any man so much good, as ill-will does him harm. Then there is a third class of people who make the largest part of mankind, those of ordinary or indifferent capacities; and these (to a man) will hate, or suspect him: a hundred honest Gentlemen will dread him as a Wit, and a hundred innocent Women as a Satirist. In a word, whatever be his fate in Poetry, it is ten to one but he must give up all the reasonable aims of life for it. There are indeed some advantages accruing from a Genius to

Poetry, and they are all I can think of : the agreeable power of self-amusement when a man is idle or alone ; the privilege of being admitted into the best company ; and the freedom of saying as many careless things as other people, without being so severely remarked upon.

I believe, if any one, early in his life, should contemplate the dangerous fate of authors, he would scarce be of their number on any consideration. The life of a Wit is a warfare upon earth ; and the present spirit of the learned world is such, that to attempt to serve it (any way) one must have the constancy of a martyr, and a resolution to suffer for its sake. I could wish people would believe what I am pretty certain they will not, that I have been much less concerned about Fame than I durst declare till this occasion, when methinks I should find more credit than I could heretofore : since my writings have had their fate already, and it is too late to think of prepossessing the reader in their favour. I would plead it as some merit in me, that the world has never been prepared for these Trifles by Prefaces, bypassed by recommendations, dazled with the names of great patrons, wheedled with fine reasons and pretences, or troubled with excuses. I confess it was want of consideration that made me an author ; I writ because it amused me ; I corrected because it was as pleasant to me to correct as to write ; and I published because I was told I might please such as it was a credit to please. To what degree I have done this I am really ignorant ; I had too much fondness for my productions to judge of them at first, and too much judgment to be pleased with them at last. But I have reason to think they can have no reputation which will continue long, or which deserves to do so : for they have always fallen short not only of what I read of others, but even of my own Ideas of Poetry.

## P R E F A C E.

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If any one should imagine I am not in earnest, I desire him to reflect, that the Ancients (to say the least of them) had as much Genius as we: and that to take more pains, and employ more time, cannot fail to produce more compleat pieces. They constantly apply'd themselves not only to that art, but to that single branch of an art, to which their talent was most powerfully bent; and it was the business of their lives to correct and finish their works for posterity. If we can pretend to have used the same industry, let us expect the same immortality: Tho' if we took the same care, we should still lie under a farther misfortune: they writ in languages that became universal and everlasting, while ours are extremely limited both in extent and in duration. A mighty foundation for our pride! when the utmost we can hope, is but to be read in one Island, and to be thrown aside at the end of one Age.

All that is left us is to recommend our productions by the imitation of the Ancients: and it will be found true, that, in every age, the highest character for sense and learning has been obtained by those who have been most indebted to them. For, to say truth, whatever is very good sense, must have been common sense in all times; and what we call Learning, is but the knowledge of the sense of our predecessors. Therefore they who say our thoughts are not our own, because they resemble the Ancients, may as well say our faces are not our own, because they are like our Fathers: And indeed it is very unreasonable, that people should expect us to be Scholars, and yet be angry to find us so.

I fairly confess that I have served myself all I could by reading; that I made use of the judgment of authors dead and living; that I omitted no means in my power to be informed of my errors, both by my friends and enemies: But the true reason these pieces are not more correct, is owing to the consideration

how short a time they, and I, have to live: One may be ashamed to consume half one's days in bringing sense and rhyme together; and what Critic can be so unreasonable, as not to leave a man time enough for any more serious employment, or more agreeable amusement?

The only plea I shall use for the favour of the public, is, that I have as great a respect for it, as most authors have for themselves; and that I have sacrificed much of my own self-love for its sake, in preventing not only many mean things from seeing the light, but many which I thought tolerable. I would not be like those Authors, who forgive themselves some particular lines for the sake of a whole Poem, and *vice versa* a whole Poem for the sake of some particular lines. I believe no one qualification is so likely to make a good writer, as the power of rejecting his own thoughts; and it must be this (if any thing) that can give me a chance to be one. For what I have published, I can only hope to be pardoned; but for what I have burned, I deserve to be praised. On this account the world is under some obligation to me, and owes me the justice in return, to look upon no verses as mine that are not inserted in this collection. And perhaps nothing could make it worth my while to own what are really so, but to avoid the imputation of so many dull and immoral things, as partly by malice, and partly by ignorance, have been ascribed to me. I must farther acquit myself of the presumption of having lent my name to recommend any Miscellanies, or Works of other men; a thing I never thought becoming a person who has hardly credit enough to answer for his own.

In this office of collecting my pieces, I am altogether uncertain, whether to look upon myself as a man building a monument, or burying the dead.

If

If Time shall make it the former, may these Poems (as long as they last) remain as a testimony, that their Author never made his talents subservient to the mean and unworthy ends of Party or Self-interest; the gratification of public prejudices, or private passions; the flattery of the undeserving, or the insult of the unfortunate. If I have written well, let it be considered that 'tis what no man can do without good sense, a quality that not only renders one capable of being a good writer, but a good man. And if I have made any acquisition in the opinion of any one under the notion of the former, let it be continued to me under no other title than that of the latter.

But if this publication be only a more solemn funeral of my Remains, I desire it may be known that I die in charity, and in my senses; without any murmurs against the justice of this age, or any mad appeals to posterity. I declare I shall think the world in the right, and quietly submit to every truth which time shall discover to the prejudice of these writings; not so much as wishing so irrational a thing, as that every body should be deceived merely for my credit. However, I desire it may then be consider'd, That there are very few things in this collection which were not written under the age of five and twenty: so that my youth may be made (as it never fails to be in Executions) a case of compassion. That I was never so concern'd about my works as to vindicate them in print, believing if any thing was good it would defend itself, and what was bad could never be defended. That I used no artifice to raise or continue a reputation, depreciated no dead author I was obliged to, brib'd no living one with unjust praise, insulted no adversary with ill language; or when I could not attack a Rival's works, encouraged reports against his Morals. To conclude, if this volume perish, let it serve as a

warn-

warning to the Critics, not to take too much pains for the future to destroy such things as will die of themselves ; and a *Memento mori* to some of my vain cotemporaries the Poets, to teach them that, when real merit is wanting, it avails nothing to have been encouraged by the great, commended by the eminent, and favour'd by the public in general.

Nov. 10, 1716.

On

## Variations in the Author's Manuscript Preface.

After pag. iv. l. 6. it followed thus — For my part, I confess, had I seen things in this view at first, the public had never been troubled either with my writings, or with this apology for them. I am sensible how difficult it is to speak of ones self with decency: but when a man must speak of himself, the best way is to speak truth of himself, or, he may depend upon it, others will do it for him. I'll therefore make this preface a general confession of all my thoughts of my own Poetry, resolving with the same freedom to expose myself, as it is in the power of any other to expose them. In the first place I thank God and nature, that I was born with a love to poetry; for nothing more conduces to fill up all the intervals of our time, or, if rightly used, to make the whole course of life entertaining: *Cantantes licet usque (minus via laetet.)* 'Tis a vast happiness to possess the pleasures of the head, the only pleasures in which a man is sufficient to himself, and the only part of him which, to his satisfaction, he can employ all day long. The Muses are *amicæ omnium horarum*; and, like our gay acquaintance, the best company in the world as long as one expects no real service from them. I confess there was a time when I was in love with myself, and my first productions were the children of self love upon innocence. I had made an Epic Poem, and Panegyrics on all the Princes in Europe, and thought myself the greatest genius that ever was. I can't but regret those delightful visions of my childhood, which, like the fine colours we see when our eyes are shut, are vanished for ever. Many tryals and sad experience have so undeceived me

by degrees, that I am utterly at a loss at what rate to value myself. As for fame I shall be glad of any I can get, and not repine at any I miss; and as for vanity, I have enough to keep me from hanging myself, or even from wishing those hanged who would take it away. It was this that made me write. The sense of my faults made me correct: besides that it was as pleasant to me to correct as to write.

*At p. v. l. 32.* In the first place I own that I have used my best endeavours to the finishing these pieces. That I made what advantage I could of the judgment of authors dead and living; and that I omitted no means in my power to be informed of my errors by my friends and by my enemies. And that I expect no favour on account of my youth, busines, want of health, or any such idle excuses. But the true reason they are not yet more correct is owing to the consideration how short a time they and I have to live. A man that can expect but sixty years may be ashamed to employ thirty in measuring syllables and bringing sense and rhyme together. We spend our youth in pursuit of riches or fame, in hopes to enjoy them when we are old; and when we are old, we find it is too late to enjoy any thing. I therefore hope the Wits will pardon me, if I reserve some of my time to save my soul; and that *some* wise men will be of my opinion, even if I should think a part of it better spent in the enjoyments of life than in pleasing the critics.

# On Mr. P O P E and his *Poems*,

By His GRACE

JOHN SHEFFIELD,

Duke of BUCKINGHAM.

WITH Age decay'd, with Courts and bus'nes  
tir'd,

Caring for nothing but what Ease requir'd ;  
Too dully serious for the Muse's sport,  
And from the Critics safe arriv'd in Port ;  
I little thought of launching forth agen,  
Amidst advent'rous Rovers of the Pen ;  
And after so much undeserv'd success,  
Thus hazarding at last to make itl is.

Encomiums suit not this censorious time,  
Itself a subject for satiric rhyme ;  
Ignorance honour'd, Wit and Worth defam'd,  
Folly triumphant, and ev'n *Homer* blam'd !

But to this Genius, join'd with so much Art,  
Such various Learning mix'd in ev'ry part,  
Poets are bound a loud applause to pay ;  
Apollo bids it, and they must obey.

And yet so wonderful, sublime a thing,  
As the great *ILIA*D, scarce could make me sing ;  
Except I justly could at once commend  
A good Companion, and as firm a Friend.

One moral, or a mere well-natur'd deed  
Can all desert in Sciences exceed.

'Tis great delight to laugh at some mens ways,  
But a much greater to give Merit praise.

To Mr. P O P E, on his *Pastorals.*

IN these more dull, as more censorious days,  
When few dare give, and fewer merit praise,  
A Muse sincere, that never Flatt'ry knew,  
Pays what to friendship and desert is due.  
Young, yet judicious ; in your verse are found 5  
Art strength'ning Nature, Sense improv'd by Sound.  
Unlike those Wits, whose numbers glide along  
So smooth, no thought e'er interrupts the song :  
Laboriously enervate they appear,  
And write not to the head, but to the ear : 10  
Our minds unmov'd and unconcern'd they lull,  
And are at best most musically dull ;  
So purling streams with even murmurs creep,  
And hush the heavy hearers into sleep.  
As smoothest speech is most deceitful found, 15  
The smoothest numbers oft are empty found.  
But Wit and Judgment join at once in you,  
Sprightly as Youth, as Age consummate too :  
Your strains are regularly bold, and please  
With unforc'd care, and unaffected ease, 20  
With proper thoughts, and lively images :  
Such as by Nature to the Ancients shown,  
Fancy improves, and judgment makes your own :

For

For great mens fashions to be followed are,  
 Altho' disgraceful 'tis their clothes to wear. 25  
 Some in a polish'd style write Pastoral,  
*Arcadia* speaks the language of the *Mall* ;  
 Like some fair Shepherdess, the *Sylvan Muse*,  
 Should wear those flow'rs her native fields produce ;  
 And the true measure of the shepherd's wit 30  
 Should, like his garb, be for the Country fit :  
 Yet must his pure and unaffected thought  
 More nicely than the common swain's be wrought.  
 So, with becoming art, the Players dress  
 In silks the shepherd, and the shepherdess ; 35  
 Yet still unchang'd the form and mode remain,  
 Shap'd like the homely russet of the swain.  
 Your rural Muse appears to justify  
 The long lost graces of Simplicity :  
 So rural beauties captivate our sense 40  
 With virgin charms, and native excellence.  
 Yet long her Modesty those charms conceal'd,  
 'Till by mens Envy to the world reveal'd ;  
 For Wits industrious to their trouble seem,  
 And needs will envy what they must esteem. 45  
 Live and enjoy their spite ! nor mourn that fate,  
 Which would, if *Virgil* liv'd, on *Virgil* wait ;  
 Whose Muse did once, like thine, in plains delight ;  
 Thine shall, like his, soon take a higher flight ;  
 So Larks, which first from lowly fields arise, 50  
 Mount by degrees, and reach at last the skies.

W. WYCHERLEY.

To Mr. P O P E, on his *Windsor-Forest.*

HAIL, sacred Bard! a Muse unknown before  
 Salutes thee from the bleak *Atlantic* shore.  
 To our dark world thy shining page is shown,  
 And *Windsor's* gay retreat becomes our own:  
 The Eastern pomp had just bespoke our care, 5  
 And *India* pour'd her gaudy treasures here:  
 A various spoil adorn'd our naked land,  
 The pride of *Persia* glitter'd on our strand, 10  
 And *China's* Earth was cast on common sand:  
 Toss'd up and down the glossy fragments lay,  
 And dress'd the rocky shelves, and pav'd the paint-  
 ed bay,  
 Thy treasures next arriv'd, and now we boast  
 A nobler cargo on our barren coast:  
 From thy luxuriant Forest we receive  
 More lasting glories than the East can give. 15  
 Where-e'er we dip in thy delightful page,  
 What pompous scenes our busy thoughts engage!  
 The pompous scenes in all their pride appear,  
 Fresh in the page, as in the grove they were.  
 Nor half so true the fair *Lodona* shows 20  
 The sylvan state that on her border grows,  
 While she the wond'ring shepherd entertains  
 With a new *Windsor* in her wat'ry plains;  
 Thy juster lays the lucid wave surpases,  
 The living scene is in the Muse's glass. 25  
 Nor sweeter notes the echoing Forests cheer,  
 When *Philomela* fits and warbles there,

Than when you sing the greens and op'ning glades,  
And give us Harmony as well as Shades :

A *Titian's* hand might draw the grove, but you  
Can paint the grove, and add the Music too. 31

With vast variety thy pages shine ;  
A new creation starts in ev'ry line.

How sudden trees rise to the reader's sight,  
And make a doubtful scene of shade and light, 32  
And give at once the day, at once the night !

And here again what sweet confusion reigns,  
In dreary deserts mix'd with painted plains !  
And see ! the deserts cast a pleasing gloom,  
And shrubby heaths rejoice in purple bloom : 40  
Whilst fruitful crops rise by their barren side,  
And bearded groves display their annual pride :

Happy the man, who strings his tuneful lyre,  
Where woods, and brooks, and breathing fields in-  
spire !

Thrice happy you ! and worthy best to dwell 45  
Amidst the rural joys you sing so well.

I in a cold, and in a barren clime,  
Cold as my thought, and barren as my rhyme, 46  
Here on the Western beach attempt to chime.  
O joyless flood ! O rough tempestuous main ! 50  
Border'd with weeds, and solitudes obscene !

Snatch me, ye Gods ! from these *Atlantic* shores,  
And shelter me in *Windfor's* fragrant bow'rs ;  
Or to my much lov'd *Ijis'* walks convey,  
And on her flow'ry banks for ever lay. 55  
Thence let me view the venerable scene,  
The awful dome, the groves eternal green :

Where

Where sacred *Hough* long found his fam'd retreat,  
And brought the Muses to the sylvan seat,  
Reform'd the wits, unlock'd the Classic store, 60  
And made that Music which was noise before.

There with illustrious Bards I spent my days,  
Nor free from censure, nor unknown to praise,  
Enjoy'd the blessings that his reign bestow'd,  
Nor envy'd *Windfor* in the soft abode. 65

The golden minutes smoothly danc'd away,  
And tuneful Bards beguil'd the tedious day :  
They sung, nor sung in vain, with numbers fir'd  
That *Maro* taught, or *Addison* inspir'd.  
Even I essay'd to touch the trembling string : 70  
Who could hear them, and not attempt to sing ?

Rouz'd from these dreams by thy commanding  
strain,

I rise, and wander thro' the field or plain ;  
Led by the Muse from sport to sport I run,  
Mark the stretch'd line, or hear the thund'ring gun.  
Ah ! how I melt with pity, when I spy 76  
On the cold earth the flutt'ring Pheasant lie ;  
His gaudy robes in dazzling lines appear,  
And every feather shines and varies there.

Nor can I pass the gen'rous courser by, 80  
But while the prancing steed allures my eye, }  
He starts, he's gone ! and now I see him fly  
O'er hills and dales, and now I lose the course,  
Nor can the rapid sight pursue the flying horse.  
Oh cou'd thy *Virgil* from his orb look down, 85  
He'd view a courser that might match his own !  
Fir'd with the sport, and eager for the chace,  
*Lodna*'s murmurs stop me in the race.

Who

Who can refuse *Lodona's* melting tale ?  
 The soft complaint shall over time prevail ; 90  
 The tale be told, when shades forsake her shore,  
 The Nymph be sung, when she can flow no more.

Nor shall thy song, old *Thames!* forbear to shine,  
 At once the subject and the song divine.  
 Peace, sung by thee, shall please ev'n *Britons* more  
 Than all their shouts for Victory before. 96  
 Oh ! could *Britannia* imitate thy stream,  
 The world should tremble at her awful name :  
 From various springs divided waters glide,  
 In diff'rent colours roll a diff'rent tyde, 100  
 Murmur along their crooked banks awhile,  
 At once they murmur and enrich the Isle,  
 A while distinct thro' many channels run,  
 But meet at last, and sweetly flow in one ;  
 There joy to lose their long-distinguis'd names, 105  
 And make one glorious and immortal *Thames.*

FR. KNAPP.

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To Mr. P O P E,

In Imitation of a Greek Epigram on H O M E R.

WHEN *Phœbus*, and the nine harmonious  
 maids,  
 Of old assembled in the *Thespian* shades ;  
 What theme, they cry'd, what high immortal air,  
 Befit these harps to sound, and thee to hear ?  
 Reply'd the God ; " Your loftiest notes employ, 5  
 " To sing young *Peleus*, and the fall of *Troy.*"

The

The wond'rous song with rapture they rehearse;  
 Then ask who wrought that miracle of verse?  
 He answer'd with a frown; "I now reveal  
 "A truth, that Envy bids me not conceal: 10  
 "Retiring frequent to this Laureat vale,  
 "I warbled to the Lyre that fav'rite tale,  
 "Which, unobserv'd, a wand'ring *Greek* and blind,  
 "Heard me repeat, and treasur'd in his mind;  
 "And fir'd with thirst of more than mortal praise,  
 "From me, the God of Wit, usurp'd the bays.  
 "But let vain *Greece* indulge her growing fame,  
 "Proud with celestial spoils to grace her name;  
 "Yet when my Arts shall triumph in the West,  
 "And the white Isle with female pow'r is blest;  
 "Fame, I foresee, will make reprisals there, 21  
 "And the Translator's Palm to me transfer.  
 "With less regret my claim I now decline,  
 "The World will think his *English Iliad* mine."

E. FENTON.

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To Mr. P O P E.

TO praise, and still with just respect to praise  
 A Bard triumphant in immortal bays,  
 The Learn'd to show, the Sensible commend,  
 Yet still preserve the province of the Friend;  
 What life, what vigour must the lines require? 5  
 What Music tune them, what Affection fire?  
 O might thy Genius in my bosom shine;  
 Thou should'st not fail of numbers worthy thine;

The

The brightest Ancients might at once agree  
To sing within my lays, and sing of thee. 10

Horace himself would own thou dost excell  
In candid arts to play the Critic well.  
Ovid himself might wish to sing the Dame  
Whom Windsor Forest fees a gliding stream :  
On silver feet, with annual Osier crown'd, 15  
She runs for ever thro' Poetic ground.

How flame the glories of Belinda's Hair,  
Made by thy Muse the Envy of the Fair ?  
Less shore the tresses Ægypt's Princess wore,  
Which sweet Callimachus so sung before. 20  
Here courtly trifles set the world at odds ;  
Belles war with Beaux, and Whims descend for Gods.  
The new Machines, in names of ridicule,  
Mock the grave phrenzy of the Chemic fool.  
But know, ye Fair, a point conceal'd with art,  
The Sylphs and Gnomes are but a Woman's heart.  
The Graces stand in sight ; a Satire-train  
Peeps o'er their head, and laughs behind the scene.

In Fame's fair Temple, o'er the boldest wits  
Inshrin'd on high the sacred Virgil sits ; 30  
And fits in measures such as Virgil's Muse  
To place thee near him, might be fond to chuse.  
How might he tune th' alternate reed with thee,  
Perhaps a Strephon thou, a Daphnis he ;  
While some old Damon, o'er the vulgar wise, 35  
Thinks he deserves, and thou deserv'st the Prize.  
Rapt with the thought, my fancy seeks the plains,  
And turns me shepherd while I hear the strains.  
Indulgent nurse of ev'ry tender gale,  
Parent of flowrets, old Arcadia, hail ! 40

Here

Here in the cool my limbs at ease I spread,  
 Here let thy poplars whisper o'er my head :  
 Still slide thy waters, soft among the trees,  
 Thy aspins quiver in a breathing breeze !  
 Smile, all ye valleys, in eternal spring, 45  
 Be hush'd, ye winds, while Pope and Virgil sing.

In English lays, and all sublimely great,  
 Thy Homer warms with all his ancient heat ;  
 He shines in Council, thunders in the Fight,  
 And flames with ev'ry sense of great delight. 50  
 Long has that Poet reign'd, and long unknown,  
 Like Monarchs sparkling on a distant throne ;  
 In all the Majesty of Greek retir'd,  
 Himself unknown, his mighty name admir'd ;  
 His language failing, wrapt him round with night ;  
 Thine, rais'd by thee, recalls the work to light.  
 So wealthy Mines, that ages long before  
 Fed the large realms around with golden Ore,  
 When choak'd by sinking banks, no more appear,  
 And shepherds only say, *The mines were here :* 60  
 Should some rich youth (if nature warm his heart,  
 And all his projects stand inform'd with art)  
 Here clear the caves, there ope the leading vein ;  
 The mines detected flame with gold again

How vast, how copious, are thy new designs !  
 How ev'ry Music varies in thy lines !  
 Still; as I read, I feel my bosom beat,  
 And rise in raptures by another's heat.  
 Thus in the wood, when summer dress'd the days,  
 While Windsor lent us tuneful hours of ease, 70  
 Our ears the lark, the thrush, the turtle blest,  
 And Philomela sweetest o'er the rest :

The

The shades resound with song — O softly tread,  
While a whole season warbles round my head.

This to my Friend—and when a friend inspires,  
My silent harp its master's hand requires,  
Shakes off the dust, and makes these rocks resound;  
For fortune plac'd me in unfertile ground:  
Far from the joys that with my soul agree,  
From wit, from learning—very far from thee. 80  
Here moss-grown trees expand the smallest leaf;  
Here half an acre's corn is half a sheaf;  
Here hills with naked heads the tempest meet,  
Rocks at their sides, and torrents at their feet;  
Or lazy lakes unconscious of a flood, 85  
Whose dull brown Naiads ever sleep in mud.  
Yet here Content can dwell, and learned Ease,  
A Friend delight me, and an Author please;  
Ev'n here I sing, when POPE supplies the theme,  
Shew my own love, tho' not increase his fame. 90

T. PARNELL.

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To Mr. P O P E.

LET vulgar souls triumphal arches raise,  
Or speaking marbles, to record their praise;  
And picture (to the voice of Fame unknown)  
The mimic Feature on the breathing stone;  
Mere mortals; subject to death's total sway, 5  
Reptiles of earth, and beings of a day!

VOL. I.

b

'Tis

'Tis thine, on ev'ry heart to grave thy praise,  
 A monument which Worth alone can raise;  
 Sure to survive, when time shall whelm in dust  
 The arch, the marble, and the mimic bust : 10  
 Nor 'till the volumes of th' expanded sky  
 Blaze in one flame, shalt thou and Homer die :  
 Then sink together in the world's last fires,  
 What heav'n created, and what heav'n inspires.

If aught on earth, when once this breath is fled,  
 With human transport touch the mighty dead,  
 Shakespear, rejoice ! his hand thy page refines ;  
 Now ev'ry scene with native brightness shines ;  
 Just to thy Fame, he gives thy genuine thought ;  
 So Tully publish'd what Lucretius wrote ; 20  
 Prun'd by his care, thy laurels loftier grow,  
 And bloom afresh on thy immortal brow.

Thus when thy draughts, O Raphael ! time invades,  
 And the bold figure from the canvas fades,  
 A rival hand recalls from ev'ry part 25  
 Some latent grace, and equals art with art ;  
 Transported we survey the dubious strife,  
 While each fair image starts again to life.

How long, untun'd, had Homer's sacred lyre  
 Jarr'd grating discord, all extinct his fire ? 30  
 This you beheld ; and taught by heav'n to sing,  
 Call'd the loud music from the sounding string.  
 Now wak'd from slumbers of three thousand years,  
 Once more Achilles in dread pomp appears,  
 Tow'r's o'er the field of death ; as fierce he turns,  
 Keen flash his arms, and all the Hero burns ; 36

With

With martial stalk, and more than mortal might,  
He strides along, and meets the Gods in fight :  
Then the pale Titans, chain'd on burning floors,  
Start at the din that rends th' infernal shores, 40  
Tremble the tow'rs of Heav'n, earth rocks her coasts,  
And gloomy Pluto shakes with all his ghosts.

To ev'ry theme responds thy various lay ;  
Here rolls a torrent, there Meanders play ;  
Sonorous as the storm thy numbers rise, 45  
Toss the wild waves, and thunder in the skies ;  
Or softer than a yielding virgin's sigh,  
The gentle breezes breathe away and die.  
Thus, like the radiant God who sheds the day,  
You paint the vale, or gild the azure way ; 50  
And while with ev'ry theme the verse complies,  
Sink without groveling, without rashness rise.

Proceed, great Bard ! awake th' harmonious string,  
Be ours all Homer ! still Ulysses sing.  
How long \* that Hero, by unskilful hands, 55  
Strip'd of his robes, a Beggar trod our lands ?  
Such as he wander'd o'er his native coast,  
Shrunk by the wand, and all the warrior lost :  
O'er his smooth skin a bark of wrinkles spread ;  
Old age disgrac'd the honours of his head ; 60  
Nor longer in his heavy eye-ball shin'd  
The glance divine, forth-beaming from the mind.  
But you, like Pallas, ev'ry limb infold  
With royal robes, and bid him shine in gold ;  
Touch'd by your hand, his manly frame improves  
With grace divine, and like a God he moves.

\* *Odyssy*, lib. xvi.

Ev'n I, the meanest of the Muse's train,  
 Inflam'd by thee, attempt a nobler strain ;  
 Advent'rous waken the Mæonian lyre,  
 Tun'd by your hand, and sing as you inspire : 70  
 So arm'd by great Achilles for the fight,  
 Patroclus conquer'd in Achilles' right :  
 Like theirs, our Friendship ! and I boast my name  
 To thine united — for thy Friendship's Fame.

This labour past, of heav'nly subjects sing, 75  
 While hov'ring angels listen on the wing,  
 To hear from earth such heart-felt raptures rise,  
 As, when they sing, suspended hold the skies :  
 Or nobly rising in fair Virtue's cause,  
 From thy own life transcribe th' unerring laws : 80  
 Teach a bad wôrld beneath her sway to bênd ;  
 To verse like thine fierce savages attend,  
 And men more fierce : when Orpheus tunes the lay,  
 Ev'n fiends relenting hear their rage away.

W. BROOME.

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To Mr. P O P E,

On the publishing his W O R K S.

**H**E comes, he comes ! bid ev'ry Bard prepare  
 The song of triumph, and attend his Car.  
 Great Sheffield's Muse the long procession heads,  
 And throws a lustre o'er the pomp she leads,  
 First gives the Palm she fir'd him to obtain, 5  
 Crowns his gay brow, and shew's him how to reign.

Thus young Alcides, by old Chiron taught,  
Was form'd for all the miracles he wrought :  
Thus Chiron did the youth he taught applaud,  
Pleas'd to behold the earnest of a God. 10

But hark what shouts, what gath'ring crouds  
rejoice !

Unstain'd their praise by any venal voice,  
Such as th'Ambitious vainly think their due,  
When Prostitutes, or needy Flatt'lers sue.  
And see the Chief ! before him laurels born ; 15  
Trophies from undeserving temples torn ;  
Here Rage enchain'd reluctant raves, and there  
Pale Envy dumb, and sick'ning with despair,  
Prone to the earth she bends her loathing eye,  
Weak to support the blaze of majesty. 20

But what are they that turn the sacred page ?  
Three lovely Virgins, and of equal age ;  
Intent they read, and all enamour'd seem,  
As he that met his likeness in the stream :  
The GRACES these ; and see how they contend,  
Who most shall praise, who best shall recommend.

The Chariot now the painful steep ascends,  
The Pæans cease ; thy glorious labour ends.  
Here fix'd, the bright eternal temple stands,  
Its prospect an unbounded view commands : 30  
Say, wond'rous youth, what Column wilt thou chuse,  
What laurell'd Arch for thy triumphant Muse ?  
Tho' each great Ancient court thee to his shrine,  
Though ev'ry Laurel thro' the dome be thine,  
(From the proud Epic, down to those that shade  
The gentler brow of the soft Lesbian maid) 36

Go

Go to the Good and Just, an awful train,  
 Thy soul's delight, and glory of the Fane :  
 While thro' the earth thy dear remembrance flies,  
 " Sweet to the World, and grateful to the skies."

SIMON HAROURT.

To Mr. P O P E.

From Rome, 1730.

Immortal Bard ! for whom each Muse has wove  
 The fairest garlands of th'Aonian Grove ;  
 Preserv'd, our drooping Genius to restore,  
 When Addison and Congreve are no more ;  
 After so many stars extinct in night,  
 The darken'd Age's last remaining light ! 5  
 To thee from Latian realms this verse is writ,  
 Inspir'd by memory of ancient Wit ;  
 For now no more these climes their influence boast,  
 Fall'n is their Glory, and their Virtue lost ; 10  
 From Tyrants, and from Priests, the Muses fly,  
 Daughters of Reason and of Liberty.  
 Nor Baiae now, nor Umbria's plain they love,  
 Nor on the banks of Nar, or Mincio rove ;  
 To Thames's flow'ry borders they retire, 15  
 And kindle in thy breast the Roman fire.  
 So in the shades, where chear'd with summer rays  
 Melodious linnets warbled sprightly lays,  
 Soon as the faded, falling leaves complain  
 Of gloomy winter's unauspicious reign, 20

No tuneful voice is heard of joy or love,  
But mournful silence saddens all the grove.

Unhappy Italy ! whose alter'd state  
Has felt the worst severity of Fate :  
Not that Barbarian hands her Fasces broke, 25  
And bow'd her haughty neck beneath their yoke ;  
Nor that her palaces to earth are thrown,  
Her cities desart, and her fields unsown ;  
But that her ancient Spirit is decay'd,  
That sacred Wisdom from her bounds is fled, 30  
That there the source of Science flows no more,  
Whence its rich streams supply'd the world before.

Illustrious Names ! that once in Latium shin'd,  
Born to instruct, and to command Mankind ;  
Chiefs, by whose Virtue mighty Rome was rais'd,  
And Poets, who those chiefs sublimely prais'd !  
Oft I the traces you have left explore,  
Your ashes visit, and your urns adore ;  
Oft kiss, with lips devout, some mould'ring stone,  
With ivy's venerable shade o'ergrown ; 40  
Those hallow'd ruins better pleas'd to see  
Than all the pomp of modern Luxury.

As late on Virgil's tomb fresh flow'rs I strow'd,  
While with th' inspiring Muse my bosom glow'd,  
Crown'd with eternal bays my ravish'd eyes 45  
Beheld the Poet's awful Form arise :  
Stranger, he said, whose pious hand has paid  
These grateful rites to my attentive shade,  
When thou shalt breathe thy happy native air,  
To Pope this message from his Master bear : 50

Great Bard, whose numbers I myself inspire,  
To whom I gave my own harmonious lyre,

If high exalted on the Throne of Wit,  
 Near Me and Homer thou aspire to sit,  
 No more let meaner Satire dim the rays  
 That flow majestic from thy nobler Bays ;  
 In all the flow'ry paths of Pindus stray,  
 But shun that thorny, that unpleasing way ;  
 Nor, when each soft engaging Muse is thine,  
 Address the least attractive of the Nine.

55

60

Of thee more worthy were the task, to raise  
 A lasting Column to thy Country's Praise,  
 To sing the Land, which yet alone can boast  
 That Liberty corrupted Rome has lost ;  
 Where Science in the arms of Peace is laid, 65.  
 And plants her Palm beneath the Olive's shade.  
 Such was the Theme for which my lyre I strung,  
 Such was the People whose exploits I sung ;  
 Brave, yet refin'd, for Arms and Arts renown'd,  
 With diff'rent bays by Mars and Phœbus crown'd,  
 Dauntless opposers of Tyrannic Sway,  
 But pleas'd, a mild AUGUSTUS to obey.

If these commands submissive thou receive,  
 Immortal and unblam'd thy name shall live ;  
 Envy to black Cocytus shall retire, 75  
 And howl with Furies in tormenting fire ;  
 Approving Time shall consecrate thy Lays,  
 And join the Patriot's to the Poet's Praise.

GEORGE LYTTELTON.

# PASTORALS,

WITH A

Discourse on PASTORAL.

Written in the Year M DCC IV.

Rura mihi et rigui placeant in vallibus amnes,  
Flumina amem, sylvasque, inglorius !

VIRG.

ATLANTIC

W 12th

Deposited in Library of Congress

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A

# DISCOURSE

## ON

# PASTORAL POETRY\*.

THERE are not, I believe, a greater number of any sort of verses than of those which are called Pastorals; nor a smaller, than of those which are truly so. It therefore seems necessary to give some account of this kind of Poem, and it is my design to comprise in this short paper the substance of those numerous dissertations the Critics have made on the subject, without omitting any of their rules in my own favour. You will also find some points reconciled, about which they seem to differ, and a few remarks, which, I think, have escaped their observation.

The original of Poetry is ascribed to that Age which succeeded the creation of the world: and as the keeping of flocks seems to have been the first employment of mankind, the most ancient sort of poetry was probably *pastoral* †. It is natural to imagine, that the leisure of those ancient shepherds admitting and inviting some diversion, none was so proper to that solitary and sedentary life as singing; and that in their songs they took occasion to celebrate their own felicity. From hence a Poem was in-

\* Written at fifteen years of age.

P.

† Fontenelle's Disc. on Pastorals.

P.

## 4 A DISCOURSE

vented, and afterwards improved to a perfect image of that happy time ; which by giving us an esteem for the virtues of a former age, might recommend them to the present. And since the life of shepherds was attended with more tranquillity than any other rural employment, the Poets chose to introduce their Persons, from whom it received the name of Pastoral.

A Pastoral is an imitation of the action of a shepherd, or one considered under that character. The form of this imitation is dramatic, or narrative, or mixed of both \* ; the fable simple, the manners not too polite nor too rustic : the thoughts are plain, yet admit a little quickness and passion, but that short and flowing : the expression humble, yet as pure as the language will afford ; neat, but not florid ; easy, and yet lively. In short, the fable, manners, thoughts, and expressions are full of the greatest simplicity in nature.

The complete character of this poem consists in simplicity †, brevity, and delicacy ; the two first of which render an eclogue natural, and the last delightful.

If we would copy Nature, it may be useful to take this Idea along with us, that Pastoral is an image of what they call the golden age. So that we are not to describe our shepherds as shepherds at this day really are, but as they may be conceived then to have been ; when the best of men followed the employment. To carry this resemblance yet farther, it would not be amiss to give these shepherds some skill in astronomy, as far as it may be useful to that sort of life. And an air of piety to the Gods should shine through the Poem, which so visibly appears in all the works of antiquity : and it ought to preserve

\* *Heinsius in Theocr.* P.

† *Rapin de Carm. Past. p. 2.* P.

some

## ON PASTORAL POETRY. 5

some relish of the old way of writing; the connection should be loose, the narrations and descriptions short \*, and the periods concise. Yet it is not sufficient, that the sentences only be brief, the whole Eclogue should be so too. For we cannot suppose Poetry in those days to have been the busines of men, but their recreation at vacant hours.

But with a respect to the present age, nothing more conduces to make these composures natural, than when some Knowledge in rural affairs is discovered †. This may be made to appear rather done by chance than on design, and sometimes is best shewn by inference; lest by too much study to seem natural, we destroy that easy simplicity from whence arises the delight. For what is inviting in this sort of poetry proceeds not so much from the Idea of that busines, as of the tranquillity of a country life.

We must therefore use some illusion to render a Pastoral delightful; and this consists in exposing the best side only of a shepherd's life, and in concealing its miseries ‡. Nor is it enough to introduce shepherds discoursing together in a natural way; but a regard must be had to the subject; that it contain some particular beauty in itself, and that it be different in every Eclogue. Besides, in each of them a designed scene or prospect is to be presented to our view, which should likewise have its variety ||. This variety is obtain'd in a great degree by frequent comparisons, drawn from the most agreeable objects of the country; by interrogations to things inanimate; by beautiful digressions; but those short; sometimes by insisting a little on circumstances; and lastly, by

\* *Rapin, Reflex. sur l'Art Poet. d'Arist. p. 2. Ref. xxvii. P.*

† *Pref. to Virg. Past. in Dryd. Virg. P.*

‡ *Fontenelle's Disc. of Pastorals. P.*

|| *See the forementioned Preface. P.*

## 6 A DISCOURSE

elegant turns on the words, which render the numbers extremely sweet and pleasing. As for the numbers themselves, though they are properly of the heroic measure, they should be the smoothest, the most easy and flowing imaginable.

It is by rules like these that we ought to judge of Pastoral. And since the instructions given for any art are to be delivered as that art is in perfection, they must of necessity be derived from those in whom it is acknowledged so to be. It is therefore from the practice of Theocritus and Virgil (the only undisputed authors of Pastoral) that the Critics have drawn the foregoing notions concerning it.

Theocritus excels all others in nature and simplicity. The subjects of his Idyllia are purely pastoral; but he is not so exact in his persons, having introduced reapers \* and fishermen as well as shepherds. He is apt to be too long in his descriptions, of which that of the Cup in the first pastoral is a remarkable instance. In the manners he seems a little defective, for his swains are sometimes abusive and immodest, and perhaps too much inclining to rusticity; for instance, in his fourth and fifth Idyllia. But 'tis enough that all others learnt their excellencies from him, and that his Dialect alone has a secret charm in it, which no other could ever attain.

Virgil, who copies Theocritus, refines upon his original: and in all points where judgment is principally concerned, he is much superior to his master. Though some of his subjects are not pastoral in themselves, but only seem to be such; they have a wonderful variety in them, which the Greek was a stranger to †. He exceeds him in regularity and brevity, and falls short of him in nothing but simplicity

\* ΘΕΡΙΣΤΑΙ *Idyl. x.* and ΑΛΙΕΙΣ *Idyl. xxi.*

P.

† *Rapin Refl. on Arist. part ii. refl. xxvii.—Pref. to the Ecl. in Dryden's Virg.*

P.

## ON PASTORAL POETR

7

and propriety of style; the first of which perhaps was the fault of his age, and the last of his language.

Among the moderns, their success has been greatest who have most endeavour'd to make these ancients their pattern. The most considerable Genius appears in the famous Tasso, and our Spenser. Tasso in his Aminta has as far excelled all the Pastoral writers, as in his Gierusalemme he has out-done the Epic poets of his country. But as this piece seems to have been the original of a new sort of poem, the Pastoral Comedy, in Italy, it cannot so well be considered as a copy of the ancients. Spenser's Calendar, in Mr. Dryden's opinion, is the most complete work of this kind which any nation has produced ever since the time of Virgil\*. Not but that he may be thought imperfect in some few points. His Eclogues are somewhat too long, if we compare them with the ancients. He is sometimes too allegorical, and treats of matters of religion in a pastoral style, as Mantuan had done before him. He has employ'd the Lyric measure, which is contrary to the practice of the old Poets. His Stanza is not still the same, nor always well chosen. This last may be the reason his expression is sometimes not concise enough: for the Tetraistic has obliged him to extend his sense to the length of four lines, which would have been more closely confined in the Couplet.

In the manners, thoughts, and characters, he comes near to Theocritus himself; tho', notwithstanding all the care he has taken, he is certainly inferior in his Dialect: For the Doric had its beauty and propriety in the time of Theocritus; it was used in part of Greece, and frequent in the mouths of many of the greatest persons: whereas the old English and country phrases of Spenser were either en-

\* *Dedication to Virg. Ecl.* P.

## 8 A DISCOURSE, &amp;c.

tirely obsolete, or spoken only by people of the lowest condition. As there is a difference betwixt simplicity and rusticity, so the expression of simple thoughts should be plain, but not clownish. The addition he has made of a Calendar to his Eclogues, is very beautiful; since by this, besides the general moral of innocence and simplicity, which is common to other authors of Pastoral, he has one peculiar to himself; he compares human Life to the several Seasons, and at once exposes to his readers a view of the great and little worlds, in their various changes and aspects. Yet the scrupulous division of his Pastorals into Months, has obliged him either to repeat the same description, in other words, for three months together; or, when it was exhausted before, entirely to omit it: whence it comes to pass that some of his Eclogues (as the sixth, eighth, and tenth for example) have nothing but their Titles to distinguish them. The reason is evident, because the year has not that variety in it to furnish every month with a particular description, as it may every season.

Of the following Eclogues I shall only say, that these four comprehend all the subjects which the Critics upon Theocritus and Virgil will allow to be fit for pastoral: That they have as much variety of description, in respect of the several seasons, as Spenser's: that in order to add to this variety, the several times of the day are observ'd, the rural employments in each season or time of day, and the rural scenes or places proper to such employments; not without some regard to the several ages of man, and the different passions proper to each age.

But after all, if they have any merit, it is to be attributed to some good old Authors, whose works as I had leisure to study, so I hope I have not wanted care to imitate.

S P R I N G.

# S P R I N G.

T H E

## FIRST PASTORAL,

O R,

## D A M O N.

To Sir WILLIAM TRUMBAL.

**F**IRST in these fields I try the sylvan strains,  
Nor blush to sport on Windsor's blissful plains:  
Fair Thames, flow gently from thy sacred spring,  
While on thy banks Sicilian Muses sing;

Let

These Pastorals were written at the age of sixteen, and then past thro' the hands of Mr. *Walſh*, Mr. *Wycherley*, G. *Granville* afterwards Lord *Landown*, Sir *William Trumbal*, Dr. *Garth*, Lord *Hallifax*, Lord *Somers*, Mr. *Mainwaring*, and others. All these gave our author the greatest encouragement, and particularly Mr. *Walſh* (whom Mr. *Dryden*, in his Postscript to *Virgil*, calls the best critic of his age.) "The Author (says he) seems to have a particular genius for this kind of Poetry, and a judgment that much exceeds his years. He has taken very freely from the Ancients. But what he has mixed of his own with theirs is no way inferior to what he has taken from them. It is not flattery at all to say that

" *Virgil*

Let vernal airs thro' trembling osiers play, 5  
 And Albion's cliffs resound the rural lay.

You, that too wise for pride, too good for pow'r,  
 Enjoy the glory to be great no more,  
 And

“ Virgil had written nothing so good at his Age. His  
 “ Preface is very judicious and learned.” *Letter to Mr. Wycherley, Ap. 1705.* The Lord Lansdown about the same time, mentioning the youth of our Poet, says (in a printed Letter of the Character of Mr. Wycherley) “ that if he goes on as he has begun in the Pastoral way, as Virgil first tried his strength, we may hope to see English Poetry vie with the Roman,” etc. Notwithstanding the early time of their production, the Author esteemed these as the most correct in the versification, and musical in the numbers, of all his works. The reason for his labouring them into so much softness, was, doubtless, that this sort of poetry derives almost its whole beauty from a natural ease of thought and smoothness of verse; whereas that of most other kinds consists in the strength and fulness of both. In a letter of his to Mr. Walp about this time we find an enumeration of several Niceties in Versification, which perhaps have never been strictly observed in any English poem, except in these Pastorals. They were not printed till 1709. P.

Sir William Trumbal.] Our Author's friendship with this gentleman commenced at very unequal years: he was under sixteen, but Sir William above sixty, and had lately resign'd his employment of Secretary of State to King William. P.

## IMITATIONS.

VER. 1. *Prima Syracosia dignota est ludere versu,*  
*Nostra nec erubuit sylvas habitare Thalia.*

This is the general exordium and opening of the Pastorals, in imitation of the sixth of *Virgil*, which some have therefore not improbably thought to have been the first originally. In the beginnings of the other three Pastorals, he imitates exprely those which now stand first of the three chief Poets in this kind, *Spencer*, *Virgil*, *Theocritus*.

*A Shep-*

## PASTORALS.

11

And carrying with you all the world can boast,  
To all the world illustriously are lost ! 10  
O let my Muse her slender reed inspire,  
Till in your native shades you tune the lyre :  
So when the Nightingale to rest removes,  
The Thrush may chant to the forsaken groves,  
But, charm'd to silence, listens while she sings, 15  
And all th' aerial audience clap their wings.

Soon as the flocks shook off the nightly dews,  
Two Swains, whom Love kept wakeful, and the  
Muse,

Pour'd o'er the whitening vale their fleecy care,  
Fresh as the morn, and as the season fair : 20  
The dawn now blushing on the mountain's side,  
Thus Daphnis spoke, and Strephon thus reply'd.

D A -

VER. 12. *in your native shades*] Sir W. Trumbal was  
born in Windsor-forest, to which he retreated, after he  
had resigned the post of Secretary of State to King Wil-  
liam III. P.

VER. 17, etc. The Scene of this Pastoral a Valley,  
the time the Morning. It stood originally thus,  
Daphnis and Strephon to the Shades retir'd,  
Both warm'd by Love, and by the Muse inspir'd,  
Fresh as the morn, and as the season fair,  
In flow'ry vales they fed their fleecy care ;  
And while Aurora gilds the mountain's side,  
Thus Daphnis spoke, and Strephon thus reply'd.

## IMITATIONS.

*A Shepherd's Boy (he seeks no better name) —*

*Beneath the shade a spreading Beach displays, —*

*Thyrsis, the Music of that murmur Spring, —*

are manifestly imitations of

*— A Shepherd's Boy (no better do him call)*

*— Tityre, tu patulae recubans sub tegmine fagi.*

*— Άδυ τι τὸ ψιθύρισμα καὶ πίτυς, αἰπέλε, τίνα.* P.

## DAPHNIS.

Hear how the birds, on ev'ry bloomy spray,  
 With joyous music wake the dawning day !  
 Why sit we mute when early linnets sing, 25  
 When warbling Philomel salutes the spring ?  
 Why sit we sad when Phosphor shines so clear,  
 And lavish Nature paints the purple year ?

## STREPHON.

Sing then, and Damon shall attend the strain,  
 While yon' slow oxen turn the furrow'd plain.  
 Here the bright crocus and blue vi'let glow ;  
 Here western winds on breathing roses blow.  
 I'll stake yon' lamb, that near the fountain plays,  
 And from the brink his dancing shade surveys.

## DAPHNIS.

And I this bowl, where wanton ivy twines, 35  
 And swelling clusters bend the curling vines :

Four

VER. 28. *purple year?*] Purple here used in the Latin sense of the brightest most vivid colouring in general, not of that peculiar tint so called.

VER. 34. The first reading was,

And his own image from the bank surveys.

## VARIATIONS.

VER. 36. And clusters lurk beneath the curling vines. P,

## IMITATIONS.

VER. 35, 36.

*Lenta quibus torno facili superaddita vitis,*  
*Diffusos edera vestit pallente corymbos.* Virg. P.

Four figures rising from the work appear,  
The various seasons of the rowling year;  
And what is that, which binds the radiant sky,  
Where twelve fair signs in beauteous order lie? 40

## D A M O N.

Then sing by turns, by turns the Muses sing,  
Now hawthorns blossom, now the daisies spring,  
Now leaves the trees, and flow'rs adorn the ground;  
Begin, the vales shall ev'ry note rebound.

## S T R E P H O N.

Inspire me, Phœbus, in my Delia's praise, 45  
With Waller's strains, or Granville's moving lays!  
A milk-white bull shall at your altars stand,  
That threatens a fight, and spurns the rising sand.

## D A -

VER. 46. *Granville*—] George Granville, afterwards Lord Lansdown, known for his Poems, most of which he compos'd very young, and propos'd Waller as his model. P.

## I M I T A T I O N S.

VER. 41. *Then sing by turns.*] Literally from Virgil.  
*Alternis dicetis, amant alterna Camænæ :*  
*Et nunc omnis ager, nunc omnis parturit arbos,*  
*Nunc frondent sylvæ, nunc formosissimus annus.* P.

VER. 38. *The various seasons*] The Subject of these Pastorals engraven on the bowl is not without its propriety. The Shepherd's hesitation at the name of the Zodiac, imitates that in Virgil,

*Et quis fuit alter,*  
*Descriptis radio totum qui gentibus orbem?* P.

VER. 47. *A milk-white Bull.*] Virg.—*Pascite taurum,*  
*Qui cornu petat, et pedibus jam spargat arenam.* P.

## DAPHNIS.

O Love ! for Sylvia let me gain the prize,  
And make my tongue victorious as her eyes ; 50  
No lambs or sheep for victims I'll impart,  
Thy victim, Love, shall be the shepherd's heart.

## STREPHON.

Me gentle Delia beckons from the plain,  
Then hid in shades, eludes her eager swain ;  
But feigns a laugh, to see me search around, 55  
And by that laugh the willing fair is found.

## DAPHNIS.

The sprightly Sylvia trips along the green,  
She runs, but hopes she does not run unseen ;  
While a kind glance at her pursuer flies,  
How much at variance are her feet and eyes ! 60

## STREPHON.

O'er golden sands let rich Pactolus flow,  
And trees weep amber on the banks of Po ;

Blest

## VARIATIONS.

VER. 49. Originally thus in the MS.

Pan, let my numbers equal Strephon's lays,  
Of Parian stone thy statue will I raise ;  
But if I conquer and augment my fold,  
Thy Parian statue shall be chang'd to Gold.

VER. 61. It stood thus at first,

Let rich Iberia golden fleeces boast,  
Her purple wool the proud Assyrian coast,  
Blest Thames's shores, &c. P.

VER. 61. Originally thus in the MS.

Go, flow'ry wreath, and let my Sylvia know,  
Compar'd to thine how bright her Beauties show :  
Then

Blest Thames's shores the brightest beauties yield,  
Feed here my lambs, I'll seek no distant field.

## DAPHNIS.

Celestial Venus haunts Idalia's groves; 65  
Diana Cynthus, Ceres Hybla loves;  
If Windsor-shades delight the matchless maid,  
Cynthus and Hybla yield to Windsor-shade.

## STREPHON.

All nature mourns, the skies relent in show'rs,  
Hush'd are the birds, and clos'd the drooping flow'rs;  
If Delia smile, the flow'rs begin to spring, 71  
The skies to brighten, and the birds to sing.

D A -

## VARIATIONS.

Then die; and dying teach the lovely Maid  
How soon the brightest beauties are decay'd.

## DAPHNIS.

Go, tuneful bird, that pleas'd the woods so long,  
Of Amaryllis learn a sweeter song;  
To Heav'n arising then her notes convey,  
For Heav'n alone is worthy such a lay.

VER. 69. etc. These verses were thus at first:  
All nature mourns, the birds their songs deny,  
Nor wasted brooks the thirsty flow'rs supply;  
If Delia smile, the flow'rs begin to spring,  
The brooks to murmur, and the birds to sing. P.

## IMITATIONS.

VER. 58. *She runs, but hopes.]* Imitation of Virgil,  
*Malo me Galatæa petit, lasciva puella,*  
*Et fugit ad salices, sed se cupit ante videri.* P.

VER. 69. *All nature mourns,]*  
Virg. *Aret ager, vitio moriens fitit aëris herba, etc.*  
*Pbyllidis adventu nostra nemus omne virerbit.* P.

## DAPHNIS.

All nature laughs, the groves are fresh and fair,  
 The Sun's mild lustre warms the vital air ;  
 If Sylvia smiles, new glories gild the shore, 75  
 And vanquish'd nature seems to charm no more.

## STREPTHON.

In spring the fields, in autumn hills I love,  
 At morn the plains, at noon the shady grove,  
 But Delia always ; absent from her sight,  
 Nor plains at morn, nor groves at noon delight. 80

## DAPHNIS.

Sylvia's like autumn ripe, yet mild as May,  
 More bright than noon, yet fresh as early day ;  
 Ev'n spring displeases, when she shines not here ;  
 But blest with her, 'tis spring throughout the year.

## STREPTHON.

Say, Daphnis, say, in what glad soil appears,  
 A wond'rous Tree that sacred Monarchs bears :  
 Tell me but this, and I'll disclaim the prize,  
 And give the conquest to thy Sylvia's eyes. 88

## DAPHNIS.

Nay tell me first, in what more happy fields  
 The Thistle springs, to which the Lilly yields :

And

VER. 86. *A wond'rous Tree that sacred Monarchs bears.* ]  
 An allusion to the Royal Oak, in which Charles II. had  
 been hid from the pursuit after the battle of Worcester. P.

## IMITATIONS.

VER. 90. *The Thistle springs to which the Lilly yields.* ]  
 Alludes to the device of the Scots Monarchs, the Thistle,  
 worn by Queen Anne ; and to the arms of France, the  
 Fleur

## PASTORALS.

17

And then a nobler prize I will resign ; 91  
 For Sylvia, charming Sylvia shall be thine.

## DAMON.

Cease to contend, for, Daphnis, I decree,  
 The bowl to Strephon, and the lamb to thee :  
 Blest Swains, whose Nymphs in ev'ry grace excel ;  
 Blest Nymphs, whose Swains those graces sing so  
 well ! 96

Now rise, and haste to yonder woodbine bow'rs,  
 A soft retreat from sudden vernal show'rs ;  
 The turf with rural dainties shall be crown'd,  
 While op'ning blooms diffuse their sweets around.  
 For see ! the gath'ring flocks to shelter tend, 101  
 And from the Pleiads fruitful show'rs descend.

## VARIATIONS.

VER. 99. was originally,  
 The turf with country dainties shall be spread,  
 And trees with twining branches shade your head. P.

## IMITATIONS.

38 Fleur de lys. The two riddles are in imitation of those  
 in Virg. Ecl. iii.

*Die quibus in terris inscripti nomina Regum  
 Nascantur Flores, & Phyllida solus habeto.* P.

VOL. I.

SUM-

## S U M M E R.

THE

## SECOND PASTORAL,

O R

## A L E X I S.

To Dr. GARTH.

**A** Shepherd's Boy (he seeks no better name)  
 Led forth his flocks along the silver Thame,  
 Where dancing sun-beams on the waters play'd,  
 And verdant alders form'd a quiv'ring shade.  
 Soft as he mourn'd, the streams forgot to flow,  
 The flocks around a dumb compassion show,

The

VER. 3. The Scene of this Pastoral by the river's side;  
 suitable to the heat of the season; the time noon. P.

## V A R I A T I O N S.

VER. 1, 2, 3, 4. were thus printed in the first edition:  
 A faithful swain, whom Love had taught to sing,  
 Bewail'd his fate beside a silver spring;  
 Where gentle Thame his winding waters leads  
 Thro' verdant forests, and thro' flow'ry meads. P.

VER. 3. Originally thus in the MS.

There to the winds he plain'd his hapless love,  
 And Amaryllis fill'd the vocal grove.

The Naiads wept in ev'ry watry bow'r,  
And Jove consented in a silent show'r.

Accept, O GARTH, the Muse's early lays,  
That adds this wreath of Ivy to thy Bays ; 10  
Hear what from Love unpractis'd hearts endure,  
From Love, the sole disease thou canst not cure.

Ye shady beeches, and ye cooling streams,  
Defence from Phœbus', not from Cupid's beams,  
To you I mourn, nor to the deaf I sing, 15  
The woods shall answer, and their echo ring.  
The hills and rocks attend my doleful lay,  
Why art thou prouder and more hard than they ?  
The bleating sheep with my complaints agree,  
They parch'd with heat, and I inflam'd by thee. 20  
The sultry Sirius burns the thirsty plains,  
While in thy heart eternal winter reigns.

Where stray ye Muses, in what lawn or grove,  
While your Alexis pines in hopeles love ?  
In those fair fields where sacred Isis glides, 25  
Or else where Cam his winding vales divides ?

C 2 As

VER. 9 ] Dr. Samuel Garth, Author of the Dispensary, was one of the first friends of the Author, whose acquaintance with him began at fourteen or fifteen. Their friendship continued from the year 1703 to 1718, which was that of his death. P.

VER. 16. *The woods shall answer, and their echo ring,* ] Is a line out of Spenser's Epithalamion. P.

IMITATIONS.

VER. 8. *And Jove consented* ]

*Jupiter et læto descendet plurimus imbri.* Virg. P.

VER. 15. *nor to the deaf I sing,* ]

*Non canimus surdis, respondent omnia sylvæ.* Virg. P.

VER. 23. *Where stray ye Muses, etc.* ]

*Quæ nemora, aut qui vos saltus habuere, pueræ*  
Naïdes,

As in the crystal spring I view my face,  
 Fresh rising blushes paint the watry glas ;  
 But since those graces please thy eyes no more,  
 I shun the fountains whieh I sought before. 30

Once I was skill'd in ev'ry herb that grew,  
 And ev'ry plant that drinks the morning dew ;  
 Ah wretched shepherd, what avails thy art,  
 To cure thy lambs, but not to heal thy heart !

Let other swains attend the rural care, 35  
 Feed fairer flocks, or richer fleeces sheer :  
 But nigh yon' mountain let me tune my lays,  
 Embrace my Love, and bind my brows with bays.  
 That flute is mine which Colin's tuneful breath  
 Inspir'd when living, and bequeath'd in death ; 40

He

VER. 39. *Colin*] The name taken by Spenser in his Eclogues, where his mistress is celebrated under that of Rosalinda. P.

## VARIATIONS.

VER. 27.

Oft in the crystal spring I cast a view,  
 And equal'd Hylas, if the glas be true ;  
 But fince those graces meet my eyes no more,  
 I shun, etc. P.

## IMITATIONS.

*Naides, indigno cum Gallus amore periret ?  
 Nam neque Parnassi wobis juga, nam neque Pindi  
 Ulla moram fecere, neque Aonia Aganippe.*

Virg. out of Theocr. P.

VER. 27. Virgil again from the Cyclops of Theocritus,  
*nuper me in littore vidi*

*Cum placidum ventis flaret mare, non ego Daphnem,  
 Judice te, metuam, si nunquam fallat imago.* P.

VER. 40. *bequeath'd in death ; etc.*] Virg. Ecl. ii.

*Est mihi disparibus septem compacta cicutis*

*Fistula, Damætas dono mibi quam dedit olim,*

*Et dixit moriens, Te nunc habet ista secundum.* P.

He said ; Alexis, take this pipe, the same  
 That taught the groves my Rosalinda's name :  
 But now the reeds shall hang on yonder tree,  
 For ever silent since despis'd by thee.

Oh ! were I made by some transforming pow'r 45  
 The captive bird that sings within thy bow'r !  
 Then might my voice thy list'ning ears employ,  
 And I those kisses he receives, enjoy.

And yet my numbers please the rural throng,  
 Rough Satyrs dance, and Pan applauds the song : 50  
 The Nymphs, forsaking ev'ry cave and spring,  
 Their early fruit, and milk-white turtles bring ;  
 Each am'rous nymph prefers her gifts in vain,  
 On you their gifts are all bestow'd again.  
 For you the swains the fairest flow'r's design, 55  
 And in one garland all their beauties join ;  
 Accept the wreath which you deserve alone,  
 In whom all beauties are compriz'd in one.

See what delights in sylvan scenes appear !  
 Descending Gods have found Elysium here. 60  
 In woods bright Venus with Adonis stray'd,  
 And chaste Diana haunts the forest shade.  
 Come, lovely nymph, and bless the silent hours,  
 When swains from sheering seek their nightly  
 bow'r's ;

When weary reapers quit the sultry field, 65  
 And crown'd with corn their thanks to Ceres yield,

C 3

This

## IMITATIONS.

VER. 60. *Descending Gods have found Elysium here.]*

*Habitarunt Di quaque sylvas — Virg.*

*Et formosus oves ad flumina pavit Adonis. Idem. P.*

This harmless grove no lurking viper hides,  
But in my breast the serpent Love abides.  
Here bees from blossoms sip the rosy dew,  
But your Alexis knows no sweets but you. 70  
Oh deign to visit our forsaken seats,  
The mossy fountains, and the green retreats !  
Where'er you walk, cool gales shall fan the glade,  
Trees, where you sit, shall croud into a shade :  
Where'er you tread, the blushing flow'rs shall rise,  
And all things flourish where you turn your eyes.  
Oh ! how I long with you to pass my days,  
Invoke the Muses, and resound your praise !  
Your praise the birds shall chant in ev'ry grove,  
And winds shall waft it to the pow'rs above. 80  
But would you sing, and rival Orpheus' strain,  
The wond'ring forests soon should dance again,  
The moving mountains hear the pow'rful call,  
And headlong streams hang list'ning in their fall !

But see, the shepherds shun the noon-day heat,  
The lowing herds to murmur'ring brooks retreat, 86

To

## VARIATIONS.

VER. 79, 80.

Your praise the tuneful birds to heav'n shall bear,  
And list'ning wolves grow milder as they hear.

So the verses were originally written. But the author, young as he was, soon found the absurdity which Spenser himself overlooked, of introducing wolves into England. P.

## IMITATIONS.

VER. 80. *And winds shall waft, etc.]*

*Partem aliquam, venti, divum referatis ad aures !*

Virg. P.

To closer shades the panting flocks remove;  
Ye Gods! and is there no relief for Love?  
But soon the sun with milder rays descends  
To the cool ocean, where his journey ends: 90  
On me love's fiercer flames for ever prey,  
By night he scorches, as he burns by day.

## VARIATIONS.

VER. 91. Me love inflames, nor will his fires allay. P.

## IMITATIONS.

VER. 88. Ye Gods, etc.]

*Me tamen urit amor, quis enim modus adfit amori?*

Idem. P.

## A U T U M N.

T H E

## THIRD PASTORAL,

O R

## HYLAS and ÆGON.

To Mr. WYCHERLEY.

Beneath the shade a spreading Beech displays,  
 Hylas and Ægon sung their rural lays,  
 This mourn'd a faithless, that an absent Love,  
 And Delia's name and Doris fill'd the Grove.  
 Ye Mantuan nymphs, your sacred succour bring; 5  
 Hylas and Ægon's rural lays I sing.

Thou, whom the Nine with Plautus' wit inspire,  
 The art of Terence, and Menander's fire;

Whose

This Pastoral consists of two parts, like the viith of Virgil: The Scene, a Hill; the Time at Sun-set. P.

VER. 7. *Thou, whom the Nine,*] Mr. Wycherley, a famous Author of Comedies; of which the most celebrated were the *Plain-Dealer* and *Country-Wife*. He was a writer of infinite spirit, satire, and wit. The only objection made to him was that he had too much. However he was followed in the same way by Mr. Congreve; tho' with a little more correctness. P.

Whose sense instructs us, and whose humour charms,  
 Whose judgment sways us, and whose spirit warms !  
 Oh, skill'd in Nature ! see the hearts of Swains,  
 Their artless passions, and their tender pains.  
 Now setting Phœbus shone serenely bright,  
 And fleecy clouds were streak'd with purple light ;  
 When tuneful Hylas with melodious moan,      15  
 Taught rocks to weep and made the mountains groan.

Go, gentle gales, and bear my sighs away !  
 To Delia's ear, the tender notes convey.  
 As some sad Turtle his lost love deplores,  
 And with deep murmurs fills the sounding shores ;  
 Thus, far from Delia, to the winds I mourn,      21  
 Alike unheard, unpity'd, and forlorn.

Go, gentle gales, and bear my sighs along !  
 For her, the feather'd quires neglect their song :  
 For her, the limes their pleasing shades deny ;      25  
 For her, the lillies hang their heads and die.  
 Ye flow'rs that droop, forsaken by the spring,  
 Ye birds that, left by summer, cease to sing.  
 Ye trees that fade when autumn-heats remove,  
 Say, is not absence death to those who love ?      30

Go, gentle gales, and bear my sighs away ;  
 Curs'd be the fields that caus'd my Delia's stay ;  
 Fade ev'ry blossom, wither ev'ry tree,  
 Die ev'ry flow'r, and perish all, but she.  
 What have I said ? where'er my Delia flies,      35  
 Let spring attend, and sudden flow'rs arise ;  
 Let op'ning roses knotted oaks adorn,  
 And liquid amber drop from ev'ry thorn.

Go

## IMITATIONS.

VER. 37.

*Aurea dura*

Mala

Go, gentle gales, and bear my sighs along !  
 The birds shall cease to tune their ev'ning song, 40  
 The winds to breathe, the waving woods to move,  
 And streams to murmur, e'er I cease to love.  
 Not bubbling fountains to the thirsty swain,  
 Not balmy sleep to lab'lers faint with pain,  
 Not show'rs to larks, or sun-shine to the bee, 45  
 Are half so charming as thy sight to me.

Go, gentle gales, and bear my sighs away !  
 Come, Delia, come ; ah why this long delay ?  
 Thro' rocks and caves the name of Delia sounds,  
 Delia, each cave and echoing rock rebounds. 50  
 Ye pow'rs, what pleasing frenzy sooths my mind !  
 Do lovers dream, or is my Delia kind ?  
 She comes, my Delia comes !—Now cease my lay,  
 And cease, ye gales, to bear my sighs away !

Next Ægon fung, while Windsor groves admir'd ;  
 Rehearse, ye Muses, what yourselves inspir'd. 56

Resound, ye hills, resound my mournful strain !  
 Of perjur'd Doris, dying I complain :

Here

#### VARIATIONS.

VER. 48. Originally thus in the MS.

With him thro' Libya's burning plains I'll go,  
 On Alpine mountains tread th' eternal snow ;  
 Yet feel no heat but what our loves impart,  
 And dread no coldness but in Thyrſis' heart.

#### IMITATIONS.

*Mala ferant quercus ; narcissō floreat alnus,* 1  
*Pinguia corticibus sudent electra myricæ.* Virg. Ecl. viii. P.

VER. 43, etc.]

*Quale sopor fessis in gramine, quale per aſſum*

*Dulcis aquæ ſaliente ſitim reſtinguere rivo.* Ecl. v. P.

VER. 52. *An qui amant, iſſi ſibi ſomnia fingunt ?* Id. viii. P.

Here where the mountains less'ning as they rise  
 Lose the low vales, and steal into the skies : 60  
 While lab'ring oxen, spent with toil and heat,  
 In their loose traces from the field retreat:  
 While curling smoaks from village-tops are seen,  
 And the fleet shades glide o'er the dusky green.

Resound, ye hills, resound my mournful lay ! 65  
 Beneath yon' poplar oft we past the day :  
 Oft' on the rind I carv'd her am'rous vows,  
 While she with garlands hung the bending boughs :  
 The garlands fade, the vows are worn away ;  
 So dies her love, and so my hopes decay. 70

Resound, ye hills, resound my mournful strain !  
 Now bright Arcturus glads the teeming grain,  
 Now golden fruits on loaded branches shine,  
 And grateful clusters swell with floods of wine ;  
 Now blushing berries paint the yellow grove ; 75  
 Just Gods ! shall all things yield returns but love ?

Resound, ye hills, resound my mournful lay !  
 The shepherds cry, " Thy flocks are left a prey —  
 Ah ! what avails it me, the flocks to keep,  
 Who lost my heart while I preserv'd my sheep. 80  
 Pan came, and ask'd, what magic caus'd my smart,  
 Or what ill eyes malignant glances dart ?  
 What eyes but hers, alas, have pow'r to move !  
 And is there magic but what dwells in love ? 84

Resound,

VER. 74. *And grateful clusters, etc.*] The scene is in  
 Windsor-forest. So this image not so exact.

IMITATIONS.

VER. 82. *Or what ill eyes]*

*Nescio quis teneros oculus miki fascinat agnos.*

P.

Resound, ye hills, resound my mournful strains !  
 I'll fly from shepherds, flocks, and flow'ry plains.  
 From shepherds, flocks, and plains, I may remove,  
 Forsake mankind, and all the world—but love !  
 I know thee, Love ! on foreign Mountains bred,  
 Wolves gave thee suck, and savage Tigers fed. 90  
 Thou wert from Ætna's burning entrails torn,  
 Got by fierce whirlwinds, and in thunder born !

Resound, ye hills, resound my mournful lay !  
 Farewell, ye woods, adieu the light of day !  
 One leap from yonder cliff shall end my pains, 95  
 No more, ye hills, no more resound my strains !

Thus sung the shepherds till th' approach of night,  
 The skies yet blushing with departing light,  
 When falling dews with spangles deck'd the glade,  
 And the low sun had lengthen'd ev'ry shade. 100

VER. 98, 100.] There is a little inaccuracy here ; the first line makes the time after sun-set ; the second, before.

IMITATIONS.

VER. 89. *Nunc scio quid sit Amor : duris in cotibus il-*  
*lum, etc.* P.

## W I N T E R.

T H E

## FOURTH PASTORAL,

O R

## D A P H N E.

To the Memory of Mrs. TEMPEST.

## L Y C I D A S.

**T**HYSIS, the music of that murmur'ring spring  
 Is not so mournful as the strains you sing,  
 Nor rivers winding thro' the vales below,  
 So sweetly warble, or so smoothly flow.

Now

WINTER.] This was the Poet's favourite Pastoral.

*Mrs. Tempest.]* This Lady was of an ancient family in Yorkshire, and particularly admired by the Author's friend Mr. Walsh, who, having celebrated her in a Pastoral Elegy, desired his friend to do the same, as appears from one of his Letters, dated Sept. 9, 1706. "Your last Eclogue  
 " being

## I M I T A T I O N S.

VER. 1. *Thyrsis, the music, etc.]*

'Adū τι, etc. Theocr. Id. i.

Now sleeping flocks on their soft fleeces lie, 5  
 The moon, serene in glory, mounts the sky,  
 While silent birds forget their tuneful lays,  
 Oh sing of Daphne's fate, and Daphne's praise!

## THYRIS.

Behold the groves that shine with silver frost,  
 Their beauty wither'd, and their verdure lost. 10  
 Here shall I try the sweet Alexis strain,  
 That call'd the list'ning Dryads to the plain?  
 Thames heard the numbers as he flow'd along,  
 And bade hi, willows learn the moving song.

## LYCIDAS.

So may kind rains their vital moisture yield, 15  
 And swell the future harvest of the field.  
 Begin; this charge the dying Daphne gave,  
 And said, "Ye shepherds, sing around my grave!"  
 Sing, while beside the shaded tomb I mourn,  
 And with fresh bays her rural shrine adorn. 20

## THYRIS.

Ye gentle Muses, leave your crystal spring,  
 Let Nymphs and Sylvans cypress garlands bring;

Ye

" being on the same subject with mine on Mrs. Tem-  
 " pest's death, I should take it very kindly in you to give  
 " it a little turn as if it were to the memory of the same  
 " lady." Her death having happened on the night of  
 the great storm in 1703, gave a propriety to this eclogue,  
 which in its general turn alludes to it. The scene of the  
 Pastoral lies in a grove, the time at midnight. P.

## IMITATIONS.

VER. 13. *Thames heard, etc.]*

*Audiit Eurotas, justique ediscere lauros.* Virg. P.

Ye weeping Loves, the stream with myrtles hide,  
And break your bows, as when Adonis dy'd ;  
And with your golden darts, now useless grown,  
Inscribe a verse on this relenting stone :      26

“ Let nature change, let heav'n and earth deplore,  
“ Fair Daphne's dead, and love is now no more !

‘Tis done, and nature's various charms decay,  
See gloomy clouds obscure the cheerful day !      30  
Now hung with pearls the dropping trees appear,  
Their faded honours scatter'd on her bier.  
See, where on earth the flow'ry glories lie,  
With her they flourish'd, and with her they die.  
Ah what avail the beauties nature wore ?      35  
Fair Daphne's dead, and beauty is no more !

For her the flocks refuse their verdant food,  
The thirsty heifers shun the gliding flood.  
The silver swans her hapless fate bemoan,  
In notes more sad than when they sing their own ;  
In hollow caves sweet Echo silent lies,      41  
Silent, or only to her name replies ;  
Her name with pleasure once she taught the shore,  
Now Daphne's dead, and pleasure is no more !

No grateful dews descend from ev'ning skies,  
Nor morning odours from the flow'rs arise ;      46  
No

## VARIATIONS.

VER. 29. Originally thus in the MS.

‘Tis done, and nature's chang'd since you are gone ;  
Behold the clouds have put their Mourning on.

## IMITATIONS.

VER. 23, 24, 25.

*Inducite fontibus umbras —*  
*Et tumulum facite, et tumulo superaddit carmen.* P.

No rich perfumes refresh the fruitful field;  
 Nor fragrant herbs their native incense yield.  
 The balmy Zephyrs, silent since her death,  
 Lament the ceasing of a sweeter breath ;      50  
 Th' industrious bees neglect their golden store !  
 Fair Daphne's dead, and sweetness is no more !

No more the mounting larks, while Daphne sings,  
 Shall list'ning in mid air suspend their wings ;  
 No more the birds shall imitate her lays,      55  
 Or hush'd with wonder, hearken from the sprays :  
 No more the streams their murmurs shall forbear,  
 A sweeter music than their own to hear,  
 But tell the reeds, and tell the vocal shore,  
 Fair Daphne's dead, and music is no more !      60

Her fate is whisper'd by the gentle breeze,  
 And 'ld in sighs to all the trembling trees ;  
 The trembling trees, in ev'ry plain and wood,  
 Her fate remurmur to the silver flood ;  
 The silver flood, so lately calm, appears      65  
 Swell'd with new passion, and o'erflows with tears ;  
 The winds and trees and floods her death deplore,  
 Daphne, our grief ! our glory now no more !

But see ! where Daphne wond'ring mounts on high  
 Above the clouds, above the starry sky !      70  
 Eternal beauties grace the shining scene,  
 Fields ever fresh, and groves for ever green !  
 There while you rest in Amaranthine bow'rs,  
 Or from those meads select unfading flow'rs,

Behold

## IMITATIONS.

VER. 69, 70.      *miratur limen Olympi,*  
*Sub pedibusque videt nubes et sydera Daphnis.* Virg. P.

## PASTORALS.

33

Behold us kindly, who your name implore, 75  
 Daphne, our Goddess, and our grief no more!

## LYCIDAS.

How all things listen, while thy Muse complains !  
 Such silence waits on Philomela's strains,  
 In some still ev'ning, when the whisp'ring breeze  
 Pants on the leaves, and dies upon the trees. 80  
 To thee, bright goddess, oft a lamb shall bleed,  
 If teeming ewes encrease my fleecy breed.  
 While plants their shade, or flow'rs their odours give,  
 Thy name, thy honour, and thy praise shall live !

## THYRIS.

But see, Orion sheds unwholsome dews, 85  
 Arise, the pines a noxious shade diffuse ;  
 Sharp Boreas blows, and Nature feels decay,  
 Time conquers all, and we must Time obey.

Adieu,

## VARIATIONS.

VER. 83. Originally thus in the MS.

While Vapours rise, and driving snows descend,  
 Thy honour, name, and praise shall *never end.*

## IMITATIONS.

VER. 81. *illius aram*  
*Sæpe tener nostris ab ovilibus imbuet agnus.* Virg. P.

VER. 86. *solet esse gravis cantantibus umbra,*  
*Juniperi gravis umbra.* Virg. P.

VER. 88. *Time conquers all, etc.*

*Omnia vincit amor, et nos cedamus amori.*  
 Vid. etiam Sannazarii Ecl. et Spencer's Calendar.

VOL. I.

D

Adieu, ye vales, ye mountains, streams and groves,  
Adieu, ye shepherd's rural lays and loves ; 90  
Adieu, my flocks, farewell ye sylvan crew,  
Daphne, farewell, and all the world adieu.

VER. 89, etc.] These four last lines allude to the several subjects of the four Pastorals, and to the several scenes of them, particularized before in each. P.

M E S S I A H.

A

Sacred Eclogue,

In Imitation of

VIRGIL's POLLIO.

## Advertisement.

IN reading several passages of the Prophet Isaiah, which foretell the coming of Christ and the felicities attending it, I could not but observe a remarkable parity between many of the thoughts, and those in the Pollio of Virgil. This will not seem surprising, when we reflect, that the Eclogue was taken from a Sibylline prophecy on the same subject. One may judge that Virgil did not copy it line by line, but selected such ideas as best agreed with the nature of pastoral poetry, and disposed them in that manner which served most to beautify his piece. I have endeavour'd the same in this imitation of him, though without admitting any thing of my own; since it was written with this particular view, that the reader, by comparing the several thoughts, might see how far the images and descriptions of the Prophet are superior to those of the Poet. But as I fear I have prejudiced them by my management, I shall subjoin the passages of Isaiah, and those of Virgil, under the same disadvantage of a literal translation. P.

# M E S S I A H.

A

## SACRED ECLOGUE,

In Imitation of VIRGIL'S POLLIO.

YE Nymphs of Solyma ! begin the song :  
To heav'nly themes sublimer strains belong.  
The mossy fountains, and the sylvan shades,  
The dreams of Pindus and th'Aonian maids,  
Delight no more—O thou my voice inspire      5  
Who touch'd Isaiah's hallow'd lips with fire !  
Rapt into future times, the Bard begun :  
A Virgin shall conceive, a Virgin bear a Son !

From

### IMITATIONS.

VER. 8. *A Virgin shall conceive — All crimes shall cease, etc.]*

VIRG. E. iv. v. 6.

  Jam reddit et Virgo, redeunt Saturnia regna ;  
  Jam nova progenies cælo demittitur alto.  
  Te duce, si qua manent sceleris vestigia nostri,  
  Irrita perpetua solvent formidine terras —  
  Pacatumque reget patriis virtutibus orbem.

Now the Virgin returns, now the kingdom of Saturn returns, now a new Progeny is sent down from high heaven. By means of thee, whatever reliques of our crimes remain, shall be wiped away, and free the world from perpetual fears. He shall govern the earth in peace, with the virtues of his Father.

ISAIAH, Ch. vii. v. 14. Behold a Virgin shall conceive and bear a Son.—Ch. ix. v. 6, 7. Unto us a Child is born, unto us a Son is given ; the Prince of Peace : of the increase

From \* Jesse's root behold a branch arise,  
 Whose sacred flow'r with fragrance fills the skies :  
 Th'Æthereal spirit o'er its leaves shall move,      11  
 And on its tops descends the mystic Dove.  
 Ye † Heav'ns ! from high the dewy nectar pour,  
 And in soft silence shed the kindly flow'r !  
 The ‡ sick and weak the healing plant shall aid,  
 From storms a shelter, and from heat a shade.  
 All crimes shall cease, and ancient fraud shall fail ;  
 Returning || Justice lift aloft her scale ;  
 Peace o'er the world her olive wand extend,  
 And white-rob'd Innocence from heav'n descend.  
 Swift fly the years, and rise th' expected morn !      21  
 Oh spring to light, auspicious Babe, be born !  
 See Nature hastes her earliest wreathes to bring,  
 With all the incense of the breathing spring :

See

## IMITATIONS.

of his government, and of his peace, there shall be no end :  
 Upon the throne of David, and upon his kingdom, to order  
 and to establish it, with judgment, and with justice, for ever  
 and ever. P.

VER. 23. See Nature hastes, etc.]

VIRG. E. iv. v. 18.

At tibi prima, puer, nullo manuscula cultu,  
 Errantes hederas passim cum baccare tellus,  
 Mixtaque ridenti colocasia fundet acantho —  
 Ipsa tibi blandos fundent cunabula flores.

For thee, O Child, shall the earth, without being tilled,  
 produce her early offerings ; winding ivy, mixed with Bac-  
 car, and Colocasia with smiling Acanthus. Thy cradle  
 shall pour forth pleasing flowers about thee.

ISAIAH, Ch. xxxv. v. 1. The wilderness and the soli-  
 tary place shall be glad, and the desert shall rejoice and blo-  
flow

\* Isai xi. v. 1. † Ch. xlvi. v. 8. ‡ Ch. xxv. v. 4.  
 || Ch. ix. v. 7.

See \* lofty Lebanon his head advance,  
See nodding forests on the mountains dance :  
See spicy clouds from lowly Saron rise,  
And Carmel's flow'ry top perfumes the skies !  
Hark ! a glad voice the lonely desert chears ;  
Prepare the † way ! a God, a God appears :  
A God, a God ! the vocal hills reply,  
The rocks proclaim th' approaching Deity.  
Lo, earth receives him from the bending skies !  
Sink down ye mountains, and ye valleys rise,

With

## IMITATIONS.

*...om as the rose.* Ch. lx. v. 13. *The glory of Lebanon shall come unto thee, the fir-tree, the pine-tree, and the box together, to beautify the place of the sanctuary.* P.

VER. 29. *Hark, a glad Voice, etc.]*  
VIRG. E. iv. v. 45.

Aggregdere ô magnos, aderit jam tempus, honores,  
Cara deûm soboles, magnum Jovis incrementum —  
Ipsi lætitia voces ad sydera jactant  
Intonsi montes, ipsæ jam carmina rupes,  
Ipsa sonant arbusta, Deus ille Menalca !

E. v. ver. 62.

*Oh come and receive the mighty honours : the time draws nigh, O beloved offspring of the Gods, O great encrease of Jove ! The uncultivated mountains send shouts of joy to the stars, the very rocks sing in verse, the very shrubs cry out, A God, a God !*

ISAIAH, Ch. xl. v. 3, 4. *The voice of him that crieth in the wilderness, Prepare ye the way of the Lord ! make strait in the desert a high way for our God ! Every valley shall be exalted, and every mountain and hill shall be made low, and the crooked shall be made strait, and the rough places plain.* Ch. iv. v. 23. *Break forth into singing, ye mountains ! O forest, and every tree therein ! for the Lord hath redeemed Israel.* P.

\* Ch. xxxv. v. 2. † Ch. xl. v. 3, 4.

With heads declin'd, ye cedars homage pay ; 35  
 Be smooth ye rocks, ye rapid floods give way !  
 The Saviour comes ! by ancient bards foretold :  
 Hear \* him, ye deaf, and all ye blind, behold !  
 He from thick films shall purge the visual ray,  
 And on the sightless eye-ball pour the day : 40  
 'Tis he th' obstructed paths of sound shall clear,  
 And bid new music charm th' unfolding ear :  
 The dumb shall sing, the lame his crutch forego,  
 And leap exulting like the bounding roe.  
 No sigh, no murmur the wide world shall hear, 45  
 From ev'ry face he wipes off ev'ry tear.  
 In † adamantine chains shall Death be bound,  
 And Hell's grim Tyrant feel th' eternal wound.  
 As the good ‡ shepherd tends his fleecy care,  
 Seeks freshest pasture and the purest air, 50  
 Explores the lost, the wand'ring sheep directs,  
 By day o'ersees them, and by night protects,  
 The tender lambs he raises in his arms,  
 Feeds from his hand, and in his bosom warms ;  
 Thus shall mankind his guardian care engage, 55  
 The promis'd || father of the future age.  
 No more shall § nation against nation rise,  
 Nor ardent warriours meet with hateful eyes,  
 Nor fields with gleaming steel be cover'd o'er,  
 The brazen trumpets kindle rage no more ; 60  
 But useleſs lances into scythes shall bend,  
 And the broad faulchion in a plow-share end.

Then

\* Ch. xlivi. v. 18. Ch. xxxv. v. 5, 6. ‡ Ch. xxv.  
 v. 8. † Ch. xl. v. 11. || Ch. ix. v. 6. § Ch. ii. v. 4.

Then palaces shall rise ; the joyful \* Son  
 Shall finish what his short-liv'd Sire begun ;  
 Their vines a shadow to their race shall yield, 65  
 And the same hand that sow'd, shall reap the field.  
 The swain in barren † desarts with surprize  
 See lillies spring, and sudden verdure rise ;  
 And starts, amidst the thirsty wilds to hear  
 New falls of water murmur'ring in his ear, 70  
 On rifted rocks, the dragon's late abodes,  
 The green reed trembles, and the bulrush nods.  
 Waste sandy ‡ valleys, once perplex'd with thorn,  
 The spiry fir and shapely box adorn :  
 To leafless shrubs the flow'ring palms succeed, 75  
 And od'rous myrtle to the noisom weed.  
 The || lambs with wolves shall graze the verdant  
 mead,  
 And boys in flow'ry bands the tyger lead ;

The

## IMITATIONS.

VER. 67. *The swain in barren desarts]* Virg. E. iv. v. 28.

Molli paulatim flavesct campus arista,  
 Incultisque rubens pendebit sentibus uva,  
 Et duræ quercus sudabunt roscida mella.

*The fields shall grow yellow with ripen'd ears, and the red grape shall hang upon the wild brambles, and the hard oak shall distil honey like dew.*

ISAIAH, Ch. xxv. v. 7. *The parched ground shall become a pool, and the thirsty land springs of water : In the habitations where dragons lay, shall be grass, and reeds, and rushes.* Ch. lv. v. 13. *Instead of the thorn shall come up the fir-tree, and instead of the briar shall come up the myrtle tree.* P.

VER. 77. *The lambs with wolves, etc.]* Virg. E. iv. v. 21.

Ipsæ lacte domum referent distenta capellæ

Ubera,

\* Ch. lxv. v. 21, 22. † Ch. xxxv. v. 1, 7.

‡ Ch. xli. v. 19. and Ch. lv. v. 13. || Ch. xi. v. 6, 7, 8.

The steer and lion at one crib shall meet,  
 And harmless\* serpents lick the pilgrim's feet. 80  
 The smiling infant in his hand shall take  
 The crested basilisk and speckled snake,  
 Pleas'd the green lustre of the scales survey,  
 And with their forked tongue shall innocently play.  
 Rise, crown'd with light, imperial † Salem, rise! 85  
 Exalt thy tow'ry head, and lift thy eyes!  
 See, a long ‡ race thy spacious courts adorn;  
 See future sons, and daughters yet unborn,

In

## IMITATIONS.

Ubera, nec magnos metuent armenta leones —  
 Occidet et serpens, et fallax herba veneni  
 Occidet.—

*The goats shall bear to the fold their udders distended with milk: nor shall the herds be afraid of the greatest lions. The serpent shall die, and the herb that conceals poison shall die.*

ISAIAH, Ch. xi. v. 16, etc. *The wolf shall dwell with the lamb, and the leopard shall lie down with the kid, and the calf and the young lion and the fatling together: and a little child shall lead them.—And the lion shall eat straw like the ox. And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the den of the cockatrice.* P.

VER. 85. *Rise, crown'd with light, imperial Salem, rise!] The thoughts of Isaiah, which compose the latter part of the poem, are wonderfully elevated, and much above those general exclamations of Virgil, which make the loftiest parts of his *Potlio*.*

*Magnus ab integro saeclorum nascitur ordo!*

*— toto surget gens aurea mundo!*

*— incipient magni procedere menses!*

*Aspice, venturo lætentur ut omnia saeculo! etc.*

The reader needs only to turn to the passages of Isaiah, here cited. P.

\* Ch. lxv. v. 25. † Ch. ix. v. 1. ‡ Ch. ix. v. 4.

In crowding ranks on ev'ry side arise,  
Demanding life, impatient for the skies ! 90

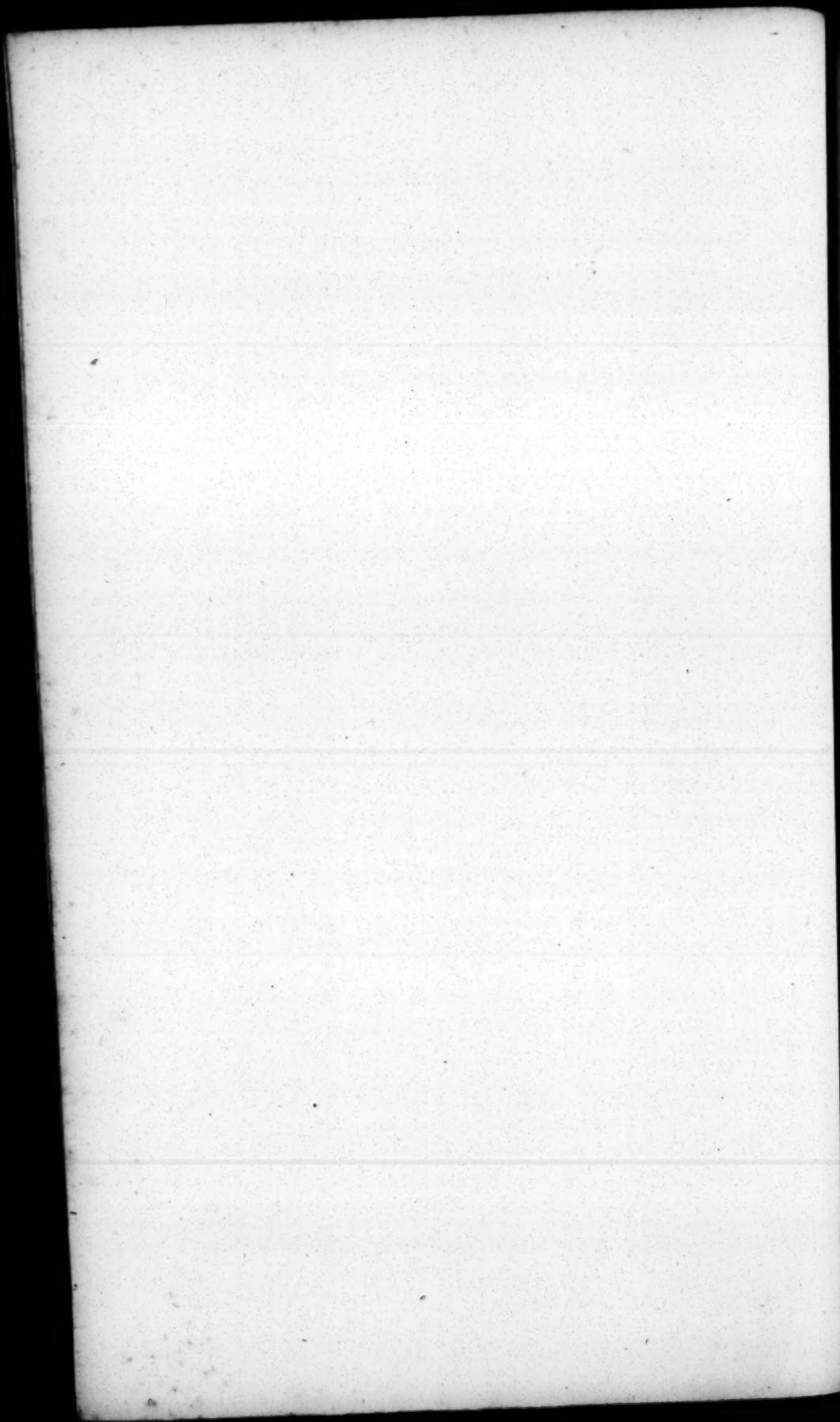
See barb'rous \* nations at thy gates attend,  
Walk in thy light, and in thy temple bend ;  
See thy bright altars throng'd with prostrate kings  
And heap'd with products of † Sabæan springs !

For thee Idu'me's spicy forests blow, 95  
And seeds of gold in Ophyr's mountains glow.  
See heav'n its sparkling portals wide display,  
And break upon thee in a flood of day !

No more the rising ‡ Sun shall gild the morn,  
Nor ev'ning Cynthia fill her silver horn ; 100  
But lost, dissolv'd in thy superior rays,  
One tide of glory, one unclouded blaze  
O'erflows thy courts : the Light himself shall shine  
Reveal'd, and God's eternal day be thine !

The || seas shall waste, the skies in smoke decay, 105  
Rocks fall to dust, and mountains melt away ;  
But fix'd his word, his saving pow'r remains ;  
Thy realm for ever lasts, thy own MESSIAH reigns !

\* Ch. lx. v. 3. † Ch. lx. v. 6. ‡ Ch. lx. v. 19, 20.  
|| Ch. li. v. 6. and Ch. liv. v. 10.

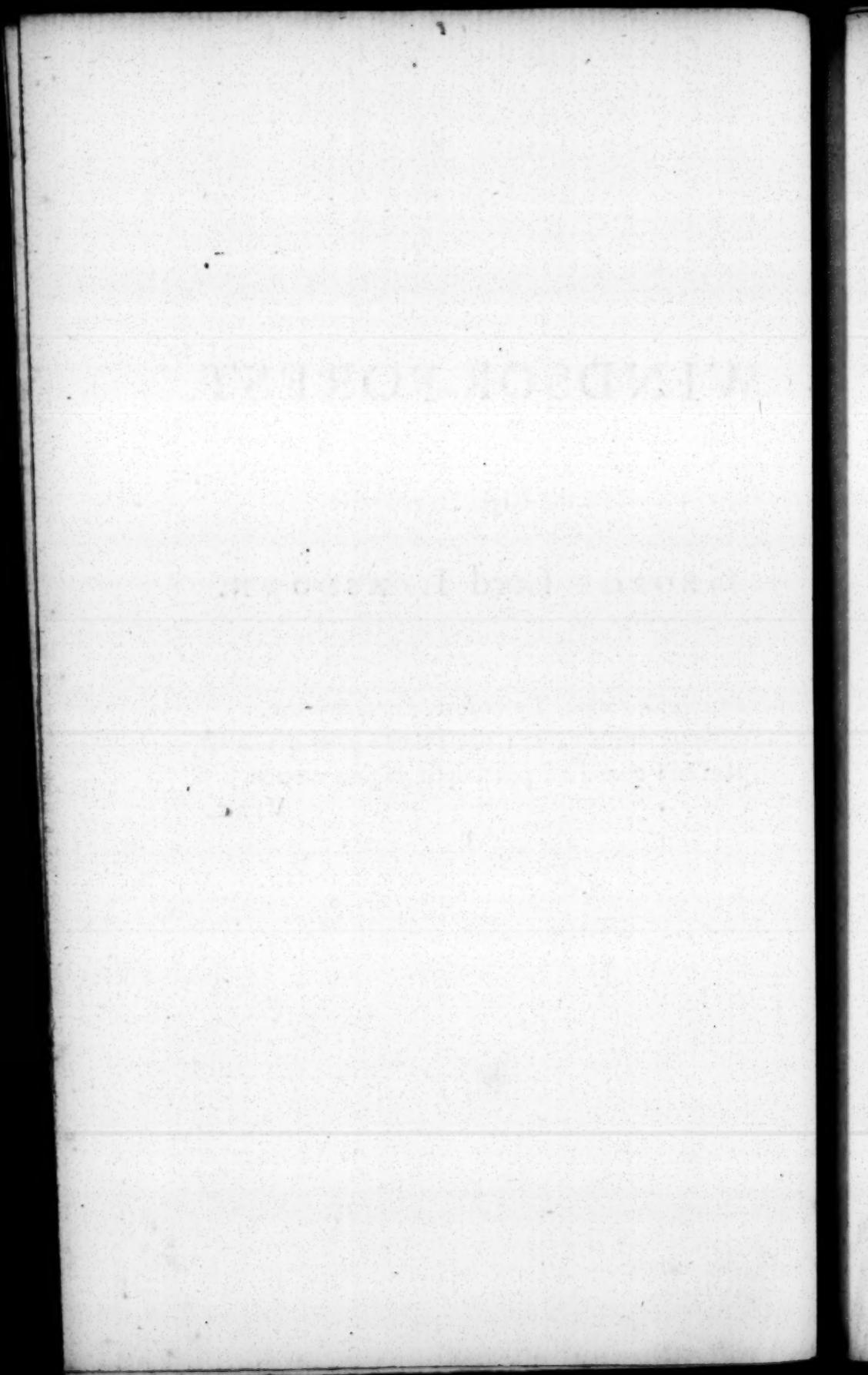


# WINDSOR-FOREST.

To the Right Honourable  
GEORGE Lord LANSDOWN.

Non injussa cano : Te nostræ, *Vare*, myricæ,  
Te *Nemus* omne canet ; nec Phœbo gratior ulla est,  
Quam sibi quæ *Vari* præscripsit pagina nomen.

VIRG.







S. Wall inv. et del: J.S. Müller  
My humble Muse, in unambitious Strain  
Paints the green Forests & the flowry Plains  
Widde

# WINDSOR-FOREST.

To the Right Honourable

GEORGE Lord LANSDOWN.

THY forests, Windsor ! and thy green retreats,  
 At once the Monarch's and the Muse's seats,  
 Invite my lays. Be present, sylvan maids !  
 Unlock your springs, and open all your shades.  
 GRANVILLE commands ; your aid, O Muses,  
 bring !

What Muse for GRANVILLE can refuse to sing ?

The Groves of Eden, vanish'd now so long,  
 Live in description, and look green in song :

These,

This Poem was written at two different times : the first part of it, which relates to the country, in the year 1704, at the same time with the Pastorals : the latter part was not added till the year 1713, in which it was published. P.

## V A R I A T I O N S.

VER. 3, etc. originally thus,

Chaste Goddess of the woods,  
 Nymphs of the vales, and Naiads of the floods,  
 Lead me thro' arching bow'rs, and glimm'ring glades.  
 Unlock your springs — P.

## I M I T A T I O N S.

VER. 6. neget quis carmina Gallo ? Virg.

These, were my breast inspir'd with equal flame,  
 Like them in beauty, should be like in fame. 10  
 Here hills and vales, the woodland and the plain,  
 Here earth and water seem to strive again ;  
 Not Chaos-like together crush'd and bruis'd,  
 But, as the world, harmoniously confus'd :  
 Where order in variety we see, 15  
 And where, tho' all things differ, all agree.  
 Here waving groves a chequer'd scene display,  
 And part admit, and part exclude the day ;  
 As some coy nymph her lover's warm address  
 Nor quite indulges, nor can quite repress. 20  
 There, interspers'd in lawns and op'ning glades,  
 Thin trees arise that shun each other's shades.  
 Here in full light the russet plains extend :  
 There wrapt in clouds the blueish hills ascend.  
 Ev'n the wild heath displays her purple dyes, 25  
 And 'midst the desart fruitful fields arise,  
 That crown'd with tufted trees and springing corn,  
 Like verdant isles the fable waste adorn.  
 Let India boast her plants, nor envy we  
 The weeping amber or the balmy tree, 30  
 While by our oaks the precious loads are born,  
 And realms commanded which those trees adorn.

Not

## VARIATIONS.

VER. 25. Originally thus ;

Why should I sing our better suns or air,  
 Whose vital draughts prevent the leach's care,  
 While thro' fresh fields th' enliv'ning odours breathe,  
 Or spread with vernal blooms the purple heath ? P.

Not proud Olympus yields a nobler sight,  
 Tho' Gods assembled grace his tow'ring height,  
 Than what more humble mountains offer here, 35  
 Where, in their blessings, all those Gods appear.  
 See Pan with flocks, with fruits Pomona crown'd,  
 Here blushing Flora paints th' enamel'd ground,  
 Here Ceres' gifts in waving prospect stand,  
 And nodding tempt the joyful reapers hand ; 40  
 Rich Industry sits smiling on the plains,  
 And peace and plenty tell, a STUART reigns.

Not thus the land appear'd in ages past,  
 A dreary desert, and a gloomy waste,  
 To savage beasts and savage laws a prey, 45  
 And kings more furious and severe than they ;  
 Who claim'd the skies, dispeopled air and floods,  
 The lonely lords of empty wilds and woods :  
 Cities laid waste, they storm'd the dens and caves,  
 (For wiser brutes were backward to be slaves.) 50  
 What could be free, when lawless beasts obey'd,  
 And ev'n the elements a Tyrant sway'd ?

In

VER. 33. *Not proud Olympus, etc.*] Sir J. Denham, in his Cooper's Hill, had said,  
*Than which a nobler weight no mountain bears,*  
*But Atlas only, which supports the spheres.*

The comparison is childish, for this story of Atlas being fabulous, leaves no room for a compliment. Our Poet has been more artful (though he employs as fabulous a circumstance in his comparison) by shewing in what the nobility of the hills of Windsor-Forest consists —

*Where, in their blessings, all those Gods appear, etc.*  
 not to speak of the beautiful turn of wit.

VER. 45. *savage laws*] The Forest Laws.

VARIATIONS.

VER. 49. Originally thus in the MS.

VOL. I.

E

From

In vain kind seasons swell'd the teeming grain,  
 Soft show'rs distill'd, and suns grew warm in vain;  
 The swain with tears his frustrate labour yields, 55  
 And famish'd dies amidst his ripen'd fields.  
 What wonder then, a beast or subject slain  
 Were equal crimes in a despotic reign?  
 Both doom'd alike, for sportive Tyrants bled,  
 But while the subject starv'd, the beast was fed. 60  
 Proud Nimrod first the bloody chace began,  
 A mighty hunter, and his prey was man:  
 Our haughty Norman boasts that barb'rous name,  
 And makes his trembling slaves the royal game.  
 The fields are ravish'd from th' industrious swains,  
 From men their cities, and from Gods their fanes:  
 The levell'd towns with weeds lie cover'd o'er;  
 The hollow winds thro' naked temples roar;  
 Round broken columns clasping ivy twin'd;  
 O'er heaps of ruin stalk'd the stately hind; 70

The

VER. 65. *The fields are ravish'd, etc.*] Alluding to the destruction made in the New Forest, and the tyrannies exercised there by William I. P.

## VARIATIONS.

From towns laid waste, to dens and caves they ran  
 (For who first stoop'd to be a slave was man.)

VER. 57, etc.

No wonder savages or subjects slain —  
 But subjects starv'd while savages were fed.

It was originally thus, but the word savages is not properly applied to beasts but to men; which occasioned the alteration. P.

## IMITATIONS.

VER. 65. *The fields were ravish'd from th' industrious swains, From men their cities, and from Gods their fanes.* Tran.

The fox obscene to gaping tombs retires,  
And savage howlings fill the sacred quires.  
Aw'd by his Nobles, by his Commons curst,  
Th'Oppressor rul'd tyrannic where he durst,  
Stretch'd o'er the Poor and Church his iron rod, 75  
And serv'd alike his Vassals and his God.

Whom ev'n the Saxon spar'd and bloody Dane,  
The wanton victims of his sport remain.

But see, the man who spacious regions gave  
A waste for beasts, himself deny'd a grave ! 80

Stretch'd on the lawn his second hope survey,  
At once the chaser, and at once the prey :  
Lo Rufus, tugging at the deadly dart,  
Bleeds in the forest like a wounded hart.

Succeeding monarchs heard the subjects cries, 85  
Nor saw displeas'd the peaceful cottage rise.

E 2

Then

VER. 80 *himself deny'd a grave !*] The place of his interment at Caen in Normandy was claimed by a gentleman as his inheritance, the moment his servants were going to put him in his tomb : so that they were obliged to compound with the owner before they could perform the King's obsequies.

VER. 81. *second hope*] Richard, second son of William the Conqueror.

## VARIATIONS.

VER. 72. And wolves with howling fill, etc.

The Author thought this an error, wolves not being common in England at the time of the Conqueror. P.

## IMITATIONS.

Translated from,

*Templa adimit divis, fora civibus, arva coloris,*  
an old monkish writer, I forget who. P.

Then gath'ring flocks on unknown mountains fed,  
 O'er sandy wilds were yellow harvests spread,  
 The forests wonder'd at th' unusual grain,  
 And secret transport touch'd the conscious swain.  
 Fair Liberty, Britannia's Goddess, rears 91  
 Her cheerful head, and leads the golden years.

Ye vig'rous swains! while youth ferments your  
 blood,  
 And purer spirits swell the sprightly flood,  
 Now range the hills, the gameful woods beset, 95  
 Wind the shrill horn, or spread the waving net.  
 When milder autumn summer's heat succeeds,  
 And in the new-shorn field the partridge feeds,  
 Before his lord the ready spaniel bounds,  
 Panting with hope, he tries the furrow'd grounds;  
 But when the tainted gales the game betray, 101  
 Couch'd close he lies, and meditates the prey :

Secure

## V A R I A T I O N S.

## VER. 91.

Oh may no more a foreign master's rage,  
 With wrongs yet legal, curse a future age!  
 Still spread, fair Liberty! thy heav'ly wings,  
 Breath plenty on the fields, and fragrance on the  
 springs. P.

## VER. 97.

When yellow autumn summer's heat succeeds,  
 And into wine the purple harvest bleeds\*,  
 The partridge feeding in the new-shorn fields,  
 Both morning sports and ev'ning pleasures yields.

\* Perhaps the Author thought it not allowable to describe the sea-  
 son by a circumstance not proper to our climate, the vintage. P.

## I M I T A T I O N S.

VER. 89. *Miraturque novas frondes et non sua poma.*

Virg.

Secure they trust th' unfaithful field beset,  
 'Till hov'ring o'er 'em sweeps the swelling net.  
 Thus (if small things we may with great compare)  
 When Albion sends her eager sons to war, 106  
 Some thoughtless Town, with ease and plenty blest,  
 Near, and more near, the closing lines invest ;  
 Sudden they seize th' amaz'd, defenceless prize,  
 And high in air Britannia's standard flies, 110

See ! from the brake the whirring pheasant springs,  
 And mounts exulting on triumphant wings :  
 Short is his joy ; he feels the fiery wound,  
 Flutters in blood, and panting beats the ground.  
 Ah ! what avail his glossy, varying dyes, 115  
 His purple crest, and scarlet-circled eyes,  
 The vivid green his shining plumes unfold,  
 His painted wings, and breast that flames with gold ?

Nor yet, when moist Arcturus clouds the sky,  
 The woods and fields their pleasing toils deny. 120  
 To plains with well-breath'd beagles we repair,  
 And trace the mazes of the circling hare :  
 (Beasts, urg'd by us, their fellow-beasts pursue,  
 And learn of man each other to undo.) 124

E 3

With

## V A R I A T I O N S.

VER. 107. It stood thus in the first Editions,  
 Pleas'd, in the Gen'ral's sight, the host lie down  
 Sudden before some unsuspecting town ;  
 The young, the old, one instant makes our prize,  
 And o'er their captive heads Britannia's standard flies.

## I M I T A T I O N S.

VER. 115. *nec te tua plurima, Pantheus,*  
*Labentem pietas, vel Apollinis insula texit.* Virg.

With slaught'ring guns th' unwearied fowler roves,  
 When frosts have whiten'd all the naked groves ;  
 Where doves in flocks the leafless trees o'ershade,  
 And lonely woodcocks haunt the wat'ry glade.  
 He lifts the tube, and levels with his eye ;  
 Strait a short thunder breaks the frozen sky : 130  
 Oft, as in airy rings they skim the heath,  
 The clam'rous Lapwings feel the leaden death :  
 Oft, as the mounting larks their notes prepare,  
 They fall, and leave their little lives in air.

In genial spring, beneath the quiv'ring shade,  
 Where cooling vapours breathe along the mead,  
 The patient fisher takes his silent stand, 137  
 Intent, his angle trembling in his hand :  
 With looks unmov'd, he hopes the scaly breed,  
 And eyes the dancing cork, and bending reed.  
 Our plenteous streams a various race supply, 141  
 The bright-ey'd perch with fins of Tyrian dye,  
 The silver eel, in shining volumes roll'd,  
 The yellow carp, in scales bedrop'd with gold,  
 Swift trout, diversify'd with crimson stains, 145  
 And pykes, the tyrants of the watry plains.

Now Cancer glows with Phœbus' fiery car :  
 The youth rush eager to the sylvan war,

Swarm

V A R I A T I O N S.

VER. 126. O'er rustling leaves around the naked groves.

VER. 129. The fowler lifts his levell'd tube on high. P.

I M I T A T I O N S.

VER 134. *Præcipites alia vitam sub nube relinquent.* Virg.

Swarm o'er the lawns, the forest walks surround,  
 Rouze the fleet hart, and chear the opening hound.  
 Th' impatient courser pants in ev'ry vein, 151  
 And pawing, seems to beat the distant plain :  
 Hills, vales, and floods appear already cross'd,  
 And e'er he starts, a thousand steps are lost. 154  
 See the bold youth strain up the threat'ning steep,  
 Rush thro' the thickets, down the valleys sweep,  
 Hang o'er their coursers heads with eager speed,  
 And earth rolls back beneath the flying steed.  
 Let old Arcadia boast her ample plain,  
 Th' immortal huntress, and her virgin train; 160  
 Nor envy, Windsor ! since thy shades have seen  
 As bright a Goddess, and as chafte a QUEEN ;  
 Whose care, like hers, protects the sylvan reign,  
 The Earth's fair light, and Empress of the Main.  
 Here too, 'tis sung, of old Diana stray'd, 165  
 And Cynthus' top forsook for Windsor shade ;

E 4

Here

VER. 162. Queen ANNE.

## IMITATIONS.

VER. 151. *Th' impatient courser, etc.]* Translated  
 from Statius,

*Stare adeo miserum est, pereunt vestigia mille  
 Ante fugam, absentemque ferit gravis ungula campum.*

These lines Mr. Dryden, in his preface to his translation of Fresnoy's Art of painting, calls *wonderfully fine*, and says *they would cost him an hour, if he had the leisure to translate them, there is so much of beauty in the original* ; which was the reason, I suppose, why Mr. P. tried his strength with them.

VER. 158. *and earth rolls back]* He has improved his  
 original,

*terraeque urbesque recedunt.* Virg.

Here was she seen o'er airy wastes to rove,  
Seek the clear spring, or haunt the pathless grove ;  
Here arm'd with silver bows, in early dawn,  
Her buskin'd Virgins trac'd the dewy lawn. 170

Above the rest a rural nymph was fam'd,  
Thy offspring, Thames ! the fair Lodona nam'd ;  
(Lodona's fate, in long oblivion cast,  
The Muse shall sing, and what she sings shall last.)  
Scarce could the Goddess from her nymph be  
known, 175

But by the crescent and the golden zone.  
She scorn'd the praise of beauty, and the care ;  
A belt her waist, a fillet binds her hair ;  
A painted quiver on her shoulder sounds,  
And with her dart the flying deer she wounds.  
It chanc'd, as eager of the chace, the maid  
Beyond the forest's verdant limits stray'd,  
Pan saw and lov'd, and burning with desire  
Pursu'd her flight, her flight increas'd his fire.  
Not half so swift the trembling doves can fly,  
When the fierce eagle cleaves the liquid sky ;  
Not half so swiftly the fierce eagle moves, 185  
When thro' the clouds he drives the trembling doves ;  
As from the God she flew with furious pace,  
Or as the God, more furious, urg'd the chace.

Now

## IMITATIONS.

VER. 175.

*Nec positu variare comas ; ubi fibula uestem,  
Vitta coercuerat neglectos alba capillos.* Ovid.

VER. 183, 186.

*Ut fugere accipitrem penna trepidante columbae,  
Ut solet accipiter trepidas agitare columbas.* Ovid.

Now fainting, sinking, pale, the nymph appears ;  
 Now close behind, his sounding steps she hears ;  
 And now his shadow reach'd her as she run, 191  
 His shadow lengthen'd by the setting sun ;  
 And now his shorter breath, with sultry air,  
 Pants on her neck, and fans her parting hair.  
 In vain on father Thames she calls for aid, 195  
 Nor could Diana help her injur'd maid.  
 Faint, breathless, thus she pray'd, nor pray'd in vain ;  
 " Ah Cynthia ! ah — tho' banish'd from thy train,  
 " Let me, O let me, to the shades repair,  
 " My native shades — there weep, and murmur there.  
 She said, and melting as in tears she lay, 201  
 In a soft, silver stream dissolv'd away.  
 The silver stream her virgin coldness keeps,  
 For ever murmurs, and for ever weeps ;  
 Still bears the name the hapless virgin bore, 205  
 And bathes the forest where she rang'd before.  
 In her chaste current oft the Goddess laves,  
 And with celestial tears augments the waves.  
 Oft in her glass the musing Shepherd spies  
 The headlong mountains and the downward skies,  
 The watry landkip of the pendant woods, 211  
 And absent tress that tremble in the floods ;

In

VER. 205. *Still bears the name*] The River Loddon.

VER. 209. *Oft in her glass, etc.*] These six lines were added after the first writing of this poem. P.

## IMITATIONS.

VER. 191, 194.

*Sol erat a tergo : vidi precedere longam  
 Ante pedes umbram : nisi si timor illa videbat,  
 Sed certe sonituque pedum terrebar ; et ingens  
 Crinales vittas afflabat anhelitus oris.*

## 58 WINDSOR-FOREST.

In the clear azure gleam the flocks are seen,  
 And floating forests paint the waves with green,  
 Thro' the fair scene roll slow the ling'ring streams,  
 Then foaming pour along, and rush into the Thames.

Thou too, great father of the British floods !  
 With joyful pride survey'st our lofty woods ;  
 Where tow'ring oaks their growing honours rear,  
 And future navies on thy shores appear, 220  
 Not Neptune's self from all her streams receives  
 A wealthier tribute, than to thine he gives.

No seas so rich, so gay no banks appear,  
 No lake so gentle, and no spring so clear.

Nor Po so swells the fabling Poet's lays, 225  
 While led along the skies his current strays,  
 As thine, which visits Windsor's fam'd abodes,  
 To grace the mansion of our earthly Gods :  
 Nor all his stars above a lustre show,  
 Like the bright Beauties on thy banks below; 230  
 Where Jove, subdu'd by mortal Passion still,  
 Might change Olympus for a nobler hill.

Happy the man whom this bright Court approves,  
 His Sov'reign favours, and his Country loves :

Happy

## VARIATIONS.

VER. 231. It stood thus in the MS.

And force great Jove, if Jove's a lover still,  
 To change Olympus, etc.

VER. 233.

Happy the man, who to the shades retires,  
 But doubly happy, if the Muse inspires !  
 Blest whom the sweets of home-felt quiet please ;  
 But far more blest, who study joins with ease. P.

WINDSOR-FOREST. 53

Happy next him, who to these shades retires, 235  
 Whom Nature charms, and whom the Muse ins-  
 spires ;

Whom humbler joys of home-felt quiet please,  
 Successive study, exercise, and ease.

He gathers health from herbs the forest yields,  
 And of their fragrant physic spoils the fields : 240  
 With chymic art exalts the min'r'l pow'rs,  
 And draws the aromatic souls of flow'rs :

Now marks the course of rolling orbs on high ;  
 O'er figur'd worlds now travels with his eye ;  
 Of ancient writ unlocks the learned store, 245  
 Consults the dead, and lives past ages o'er :

Or wand'ring thoughtful in the silent wood,  
 Attends the duties of the wise and good,  
 T'observe a mean, be to himself a friend,  
 To follow nature, and regard his end ; 250

Or looks on heav'n with more than mortal eyes,  
 Bids his free soul expatiate in the skies,  
 Amid her kindred stars familiar roam,  
 Survey the region, and confess her home !  
 Such was the life great Scipio once admir'd, 255  
 Thus Atticus, and TRUMBAL thus retir'd.

Ye sacred Nine ! that all my soul possess,  
 Whose raptures fire me, and whose visions bles,  
 Bear me, oh bear me to sequester'd scenes,  
 The bow'ry mazes, and surrounding greens : 260  
 To Thames's banks which fragrant breezes fill,  
 Or where ye Muses sport on COOPER'S HILL.

(On

IMITATIONS.

VER. 249, 50. *Serware modum finemque tenere,*  
*Naturamque sequi.*

Lucr.

VER. 259. *O qui me gelidis, etc.*

Virg.

## 58 WINDSOR-FOREST.

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Bids his free soul expatiate in the skies,

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Survey the region, and confess her home!

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(Cn

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*Naturamque sequi.*

Lucr.

VER. 259. *O qui me gelidis, etc.*

Virg.

## 60 WINDSOR-FOREST.

{ON COOPER'S HILL eternal wreaths shall grow,  
While lasts the mountain, or while Thames shall  
flow)

I seem thro' consecrated walks to rove, 265  
I hear soft music die along the grove :  
Led by the sound, I roam from shade to shade,  
By god-like Poets venerable made :  
Here his first lays majestic DENHAM sung ;  
There the last numbers flow'd from COWLEY's  
tongue.

O early lost ! what tears the river shed, 271  
When the sad pomp along his banks was led ?  
His drooping swans on ev'ry note expire,  
And on his willows hung each Muse's lyre.

Since fate relentless stop'd their heav'nly voice,  
No more the forests ring, or groves rejoice ; 276  
Who now shall charm the shades, where COWLEY  
strung  
His living harp, and lofty DENHAM sung ?

But

VER. 270. *There the last numbers flow'd from Cowley's  
tongue]* Mr. Cowley died at Chertsey, on the borders of  
the forest, and was from thence convey'd to Westmin-  
ster. P.

## VARIATIONS.

VER. 265. It stood thus in the MS.

Methinks around your holy scenes I rove,  
And hear your music echoing thro' the grove :  
With transport visit each inspiring shade  
By God-like Poets venerable made.

VER. 273.

What sighs, what murmurs fill'd the vocal shore !  
His tuneful swans were heard to sing no more. P.

But hark ! the groves rejoice, the forest rings !  
 Are these reviv'd ? or is it GRANVILLE sings ? 280  
 'Tis yours, my Lord, to bles our soft retreats,  
 And call the Muses to their ancient seats ;  
 To paint anew the flow'ry sylvan scenes,  
 To crown the forests with immortal greens,  
 Make Windsor-hills in lofty numbers rise, 285  
 And lift her turrets nearer to the skies ;  
 To sing those honours you deserve to wear,  
 And add new lustre to her silver star.

Here noble SURREY felt the sacred rage,  
 SURREY, the GRANVILLE of a former age : 290  
 Matchless his pen, victorious was his lance,  
 Bold in the lists, and graceful in the dance :  
 In the same shades the Cupids tun'd his lyre,  
 To the same notes, of love, and soft desire :  
 Fair Geraldine, bright object of his vow, 295  
 Then fill'd the groves, as heav'nly Mira now.

Oh would'st thou sing what Heroes Windsor bore,  
 What Kings first breath'd upon her winding shore,  
 Or raise old warriours, whose ador'd remains  
 In weeping vaults her hallow'd earth contains !

With

VER. 289. *Here noble Surrey*] Henry Howard, Earl of Surrey, one of the first refiners of the English poetry ; who flourish'd in the time of Henry VIII. P.

VARIATIONS.

VER. 288. *her silver star*] All the lines that follow were not added to the poem till the year 1710. What immediately followed this, and made the Conclusion, were these,

My humble Muse in unambitious strains  
 Paints the green forests and the flow'ry plains ;  
 Where

## 62 WINDSOR-FOREST.

With Edward's acts adorn the shining page, 301  
 Stretch his long triumphs down thro' ev'ry age,  
 Draw Monarchs chain'd; and Cressi's glorious field,  
 The lillies blažing on the regal shield:  
 Then, from her roofs when Verrio's colours fall,  
 And leave inanimate the naked wall, 306  
 Still in thy song should vanquish'd France appear,  
 And bleed for ever under Britain's spear.

Let softer strains ill-fated Henry mourn,  
 And palms eternal flourish round his urn: 310  
 Here o'er the Martyr-King the marble weeps;  
 And fast beside him, once-fear'd Edward sleeps:  
 Whom not th' extended Albion could contain,  
 From old Belerium to the northern main,  
 The grave unites; where ev'n the Great find rest,  
 And blended lie th' oppressor and th' opprest! 316

Make sacred Charles's tomb for ever known,  
 (Obscure the place, and un-inscrib'd the stone)

Oh

VER. 301. *Edward's acts*] Edward III. born here. P.  
 VER. 309. *Henry mourn*] Henry VI. P.  
 VER. 312. *once-fear'd Edward sleeps*:] Edw. IV. P.

## V A R I A T I O N S.

Where I obscurely pass my careless days,  
 Pleas'd in the silent shade with empty praise,  
 Enough for me that to the lift'ning swains  
 First in these fields I sung the sylvan strains. P.

VER. 305. Originally thus in the MS.

When Brats decays, when Trophies lie o'erthrown,  
 And mould'ring into dust drops the proud stone.

Oh fact accurst ! what tears has Albion shed,  
Heav'ns, what new wounds ! and how her old have  
bled ?

320

She saw her sons with purple death expire,  
Her sacred domes involv'd in rolling fire,  
A dreadful series of intestine wars,  
Inglorious triumphs and dishonest scars. 324

At length great ANNA said—“ Let Discord cease !”  
She said, the world obey'd, and all was Peace !

In that blest moment from his oozy bed  
Old father Thames advanc'd his rev'rend head.  
His tresses drop'd with dews, and o'er the stream  
His shining horns diffus'd a golden gleam : 330  
Grav'd on his urn appear'd the moon, that guides  
His swelling waters, and alternate tides ;

The

## VARIATIONS.

VER. 319. Originally thus in the MS.

Oh fact accurst ! oh sacrilegious brood,  
Sworn to rebellion, principled in blood !  
Since that dire morn what tears has Albion shed,  
Gods ! what new wounds, etc.

VER. 325. Thus in the MS.

Till Anna rose and bade the Furies cease ;  
*Let there be Peace* — she said, and all was *Peace*.

Between Verse 328 and 329, originally stood these lines,

From shore to shore exulting shouts he heard,  
O'er all his banks a lambent light appear'd,  
With sparkling flames heav'n's glowing concave  
shone,  
Fictitious stars, and glories not her own.  
He saw, and gently rose above the stream ;  
His shining horns diffuse a golden gleam :  
With pearl and gold his tow'ry front was dreft,  
The tributes of the distant East and West. P.

## 64 WINDSOR-FOREST.

The figu'd streams in waves of silver roll'd,  
 And on their banks Augusta rose in gold.  
 Around his throne the sea-born brothers stood, 335  
 Who swell with tributary urns his flood ;  
 First the fam'd authors of his ancient name,  
 The winding Isis and the fruitful Tame :  
 The Kennet swift, for silver eels renown'd ; 339  
 The Loddon flow, with verdant alders crown'd ;  
 Cole, whose dark streams his flow'ry islands lave ;  
 And chalky Wey, that rolls a milky wave :  
 The blue, transparent Vandalis appears ;  
 The gulphy Lee his sedgy tresses rears ;  
 And sullen Mole, that hides his diving flood ; 345  
 And silent Darent, stain'd with Danish blood.

High in the midst, upon his urn reclin'd,  
 (His sea-green mantle waving with the wind)  
 The God appear'd : he turn'd his azure eyes 349  
 Where Windsor-domes and pompous turrets rise ;  
 Then bow'd and spoke ; the winds forgot to roar,  
 And the hush'd waves glide softly to the shore.

Hail, sacred Peace ! hail long-expected days,  
 That Thames's glory to the stars shall raise !  
 Tho' Tyber's streams immortal Rome behold, 355  
 Tho' foaming Hermus swells with tides of gold,  
 From heav'n itself tho' sev'n-fold Nilus flows,  
 And harvests on a hundred realms bestows ;  
 These now no more shall be the Muse's themes,  
 Lost in my fame, as in the sea their streams. 360

Let Volga's banks with iron squadrons shine,  
 And groves of lances glitter on the Rhine,  
 Let barb'rous Ganges arm a servile train ;  
 Be mine the blessings of a peaceful reign.

No more my sons shall die with British blood 365

Red Iber's sands, or Ister's foaming flood :  
 Safe on my shore each unmolested swain  
 Shall tend the flocks, or reap the bearded grain ;  
 The shady empire shall retain no trace  
 Of war or blood, but in the sylvan chace ; 370

The trumpet sleep, while cheerful horns are blown,  
 And arms employ'd on birds and beasts alone.

Behold ! th' ascending Villa's on my side,  
 Project long shadows o'er the crystal tide,  
 Behold ! Augusta's glitt'ring spires increase, 375  
 And Temple's rise, the beauteous works of Peace.

I see, I see, where two fair cities bend  
 Their ample bow, a new Whitehall ascend !  
 There mighty Nations shall enquire their doom,  
 The World's great Oracle in times to come ; 380  
 There Kings shall sue, and suppliant States be seen  
 Once more to bend before a BRITISH QUEEN.

Thy trees, fair Windsor ! now shall leave their  
 woods,  
 And half thy forests rush into thy floods,

VER. 376. *And Temples rise,*] The fifty new Churches. P.

VARIATIONS.

VER. 361. Originally thus in the MS.

Let Venice boast her Tow'r amidst the Main,  
 Where the rough Adrian swells and roars in vain ;  
 Here not a Town, but spacious Realm shall have  
 A sure foundation on the rolling wave.

## 66 WINDSOR-FOREST.

Bear Britain's thunder, and her Cross display, 385  
 To the bright regions of the rising day ;  
 Tempt icy seas, where scarce the waters roll,  
 Where clearer flames glow round the frozen Pole ;  
 Or under southern skies exalt their sails,  
 Led by new stars, and borne by spicy gales ! 390  
 For me the balm shall bleed, and amber flow,  
 The coral reddens, and the ruby glow,  
 The pearly shell its lucid globe infold,  
 And Phœbus warm the rip'ning ore to gold. 394  
 The time shall come, when free as seas or wind  
 Unbounded Thames shall flow for all mankind,  
 Whole nations enter with each swelling tide,  
 And seas but join the regions they divide ;  
 Earth's distant ends our glory shall behold, 399  
 And the new world launch forth to seek the old.  
 Then ships of uncouth form shall stem the tide,  
 And feather'd people croud my wealthy side,

And

VER. 388. *Where clearer flames glow round the frozen Pole.*] The Poet is here recommending the *advantages of commerce*, and therefore the extremities of heat and cold are not represented in a forbidding manner : as again,

*Or under southern skies exalt their sails,  
 Led by new stars, and borne by spicy gales.*

But in the Dunciad, where the *mischief of Dulness* is described, they are painted in all their inclemencies,

*See round the Poles where keener spangles shine,  
 Where spires smoke beneath the burning line.*

VER. 396. *Unbounded Thames, etc.*] A wish that London may be made a FREE PORT. P.

## VARIATIONS.

VER. 383, etc. were originally thus,

*Now shall our fleets the bloody Cross display  
 To the rich regions of the rising day,*

Or

And naked youths and painted chiefs admire  
 Our speech, our colour, and our strange attire !  
 Oh stretch thy reign, fair Peace ! from shore to shore,  
 'Till Conquest cease, and Slav'ry be no more ; 406  
 'Till the freed Indians in their native groves  
 Reap their own fruits, and woo their sable loves,  
 Peru once more a race of Kings behold,  
 And other Mexico's be roof'd with gold. 410  
 Exil'd by thee from earth to deepest hell,  
 In brazen bonds, shall barb'rous Discerd dwell ;  
 Gigantic Pride, pale Terror, gloomy Care,  
 And mad Ambition shall attend her there :  
 There purple Vengeance bath'd in gore retires, 415  
 Her weapons blunted, and extinct her fires :  
 There hateful Envy her own snakes shall feel,  
 And Persecution mourn her broken wheel :  
 There Faction roar, Rebellion bite her chain,  
 And gasping Furies thirst for blood in vain. 420

Here cease thy flight, nor with unhallow'd lays  
 Touch the fair fame of Albion's golden days :  
 The thoughts of Gods let GRANVILLE's verse recite,  
 And bring the scenes of op'ning fate to light.  
 My humble Muse, in unambitious strains 425  
 Paints the green forests and the flow'ry plains,

F 2

Where

## VARIATIONS.

Or those green isles, where headlong Titan steeps  
 His hissing axle in th' Atlantic deeps ;  
 Tempt icy seas, etc. P.

## IMITATIONS:

VER. 421.

*Quo, Musa, tendis ? define pervicax  
 Referre sermones Deorum et  
 Magna modis tenuare parvis.*

Hor.

Where Peace descending bids her olives spring,  
And scatters blessings from her dove-like wing.  
Ev'n I more sweetly pass my careless days,  
Pleas'd in the silent shade with empty praise; 430  
Enough for me, that to the list'ning swains  
First in these fields I sung the sylvan strains.

O D E

O N

ST. CECILIA's DAY,  
MDCCVIII.

AND OTHER

PIECES for MUSIC.

13

# ODE for MUSIC

ON

ST. CECILIA's DAY.

I.

DESCEND, ye Nine ! descend and sing ;  
 The breathing instruments inspire,  
 Wake into voice each silent string,  
 And sweep the sounding lyre !

In a sadly-pleasing strain

5

Let the warbling lute complain :

Let the loud trumpet sound,

'Till the roofs all around

The shrill echos rebound :

F 4

While

*Ode for Music.*] This is one of the most artful as well as sublime of our Poet's smaller compositions. The *first* stanza is a description of the various tones and measures in music. The *second* relates their power over the several passions in general. The *third*, their use in inspiring the Heroic passions in particular. The *fourth*, *fifth*, and *sixth*, their power over all nature in the fable of Orpheus's expedition to hell ; which subject of illustration arose naturally out of the preceding mention of the Argonautic expedition, where Orpheus gives an example of the use of Music to inspire the heroic passions. The *seventh* and last concludes in praise of Music, and the advantages of the sacred above the profane.

While in more lengthen'd notes and flow,  
The deep, majestic, solemn organs blow.

10

Hark ! the numbers soft and clear,  
Gently steal upon the ear ;  
Now louder, and yet louder rise  
And fill with spreading sounds the skies ;  
Exulting in triumph now swell the bold notes,  
In broken air, trembling, the wild music floats ;  
'Till, by degrees, remote and small,  
The strains decay,  
And melt away,  
In a dying, dying fall.

15

20

## II.

By Music, minds an equal temper know,  
Nor swell too high, nor sink too low.  
If in the breast tumultuous joys arise,  
Music her soft, assuasive voice applies ;  
Or, when the soul is press'd with cares,  
Exalts her in enlivening airs.

25

Warriors she fires with animated sounds ;  
Pours balm into the bleeding lover's wounds :

Melancholy lifts her head,  
Morpheus rouzes from his bed,  
Sloth unfolds her arms and wakes,  
Lift'ning Envy drops her snakes ;  
Intestine war no more our Passions wage,  
And giddy Factions hear away their rage.

30

35

## III.

But when our Country's cause provokes to Arms,  
How martial music ev'ry bosom warms !

So

So when the first bold vessel dar'd the seas,  
High on the stern the Thracian rais'd his strain,

While Argo saw her kindred trées

40

Descend from Pelion to the main.

Transported demi-gods stood round,

And men grew heroes at the sound,

Enflam'd with glory's charms :

Each chief his sev'nfold shield display'd,

45

And half unsheathe'd the shining blade :

And seas, and rocks, and skies rebound

To arms, to arms, to arms !

## IV.

But when thro' all th' infernal bounds,

Which flaming Phlegeton surrounds,

50

Love, strong as Death, the Poet led

To the pale nations of the dead,

What sounds were heard,

What scenes appear'd,

O'er all the dreary coasts !

55

Dreadful gleams,

Dismal screams,

Fires that glow,

Shrieks of woe,

Sullen moans,

60

Hollow groans,

And cries of tortur'd ghosts !

But hark ! he strikes the golden lyre ;

And see ! the tortur'd ghosts respire,

See, shady forms advance !

65

Thy stone, O Syfiphus, stands still,

Ixion rests upon his wheel,

And the pale spectres dance !

The

The Furies sink upon their iron beds,  
And snakes uncurl'd hang list'ning round their heads.

## V.

By the streams that ever flow,  
By the fragrant winds that blow  
O'er th' Elysian flow'rs ;  
By those happy souls who dwell  
In yellow meads of Asphodel,  
Or Amaranthine bow'rs ;  
By the hero's armed shades,  
Glitt'ring thro' the gloomy glades ;  
By the youths that dy'd for love,  
Wand'ring in the myrtle grove,  
Restore, restore Eurydice to life :  
Oh take the husband, or return the wife !

75

80

85

90

He sung, and hell consented  
To hear the Poet's prayer :  
Stern Proserpine relented,  
And gave him back the fair.  
Thus song could prevail  
O'er death, and o'er hell,  
A conquest how hard and how glorious ?  
Tho' fate had fast bound her  
With Styx nine times round her,  
Yet music and love were victorious.

## VI.

But soon, too soon, the lover turns his eyes :  
Again she falls, again she dies, she dies !  
How wilt thou now the fatal sisters move ?  
No crime was thine, if 'tis no crime to love.

95

Now

Now under hanging mountains,  
Beside the falls of fountains,  
Or where Hebrus wanders,  
Rolling in Mæanders,

All alone,  
Unheard, unknown,  
He makes his moan ;  
And calls her ghost,

For ever, ever, ever lost !

Now with Furies surrounded,  
Despairing, confounded,  
He trembles, he glows,  
Amidst Rhodope's snows :

See, wild as the winds, o'er the desart he flies ;  
Hark ! Hæmus resounds with the Bacchanals cries —  
Ah see, he dies !

Yet ev'n in death Eurydice he sung,  
Eurydice still trembled on his tongue,  
Eurydice the woods,  
Eurydice the floods,

Eurydice the rocks, and hollow mountains rung.

## VII.

Music the fiercest grief can charm,  
And fate's severest rage disarm :  
Music can soften pain to ease,  
And make despair and madness please :  
Our joys below it can improve,  
And antedate the bliss above.

This the divine Cecilia found,  
And to her Maker's praise confin'd the sound. 125

When

When the full organ joins the tuneful quire,  
Th' immortal pow'rs incline their ear ;  
Borne on the swelling notes our souls aspire,  
While solemn airs improve the sacred fire ;  
And Angels lean from heav'n to hear.      130  
Of Orpheus now no more let Poets tell,  
To bright Cecilia greater power is giv'n ;  
His numbers rais'd a shade from hell,  
Hers lift the soul to heav'n.

T W Q

T W O  
C H O R U S'S  
TO THE  
Tragedy of BRUTUS\*.

## CHORUS of ATHENIANS.

## STROPHE I.

YE shades, where sacred truth is sought;  
Groves, where immortal Sages taught:  
Where heav'ly visions Plato fir'd,  
And Epicurus lay inspir'd !  
In vain your guiltless laurels stood  
Unspotted long with human blood.  
5  
War, horrid war, your thoughtful walks invades,  
And steel now glitters in the Muses shades.

## ANTISTROPHE L.

Oh heav'n-born sisters ! source of art !  
Who charm the sense, or mend the heart ;  
Who lead fair Virtue's train along,  
Moral Truth, and mystic Song !

To

\* Altered from Shakespear by the Duke of Buckingham, at whose desire these two Chorus's were composed to supply as many, wanting in his play. They were set many years afterwards by the famous Bononcini, and performed at Buckingham-house. P.

To what new clime, what distant sky,  
Forsaken, friendless, shall ye fly?  
Say, will ye bless the bleak Atlantic shore? 15  
Or bid the furious Gaul be rude no more?

## S T R O P H E II.

When Athens sinks by fates unjust,  
When wild Barbarians spurn her dust;  
Perhaps ev'n Britain's utmost shore  
Shall cease to blush with stranger's gore, 20  
See Arts her savage sons controul,  
And Athens rising near the pole!  
'Till some new Tyrant lifts his purple hand,  
And civil madness tears them from the land.

## A N T I S T R O P H E II.

Ye Gods! what justice rules the ball? 25  
Freedom and Arts together fall;  
Fools grant whate'er Ambition craves,  
And men, once ignorant, are slaves.  
Oh curs'd effects of civil hate,  
In ev'ry age, in ev'ry state!  
Still, when the lust of tyrant power succeeds,  
Some Athens perishes, some Tully bleeds. 30

CHORUS of *Youths* and *Virgins*.

## S E M I C H O R U S.

O H Tyrant Love ! hast thou posseſt  
 The prudent, learn'd, and virtuous breast ?  
 Wisdom and wit in vain reclaim,  
 And Arts but soften us to feel thy flame:  
 Love, soft intruder, enters here,  
 But ent'ring learns to be sincere. 5  
 Marcus with blushes owns he loves,  
 And Brutus tenderly reproves.  
 Why, Virtue, doſt thou blame desire,  
 Which Nature has impreſt ? 10  
 Why, Nature, doſt thou ſooneſt fire  
 The mild and gen'rous breast ?

## C H O R U S.

Love's purer flames the Gods approve ;  
 The Gods and Brutus bend to love :  
 Brutus for absent Portia sighs, 15  
 And ſterner Caiſſius melts at Junia's eyes.  
 What is loose love ? a transient gust,  
 Spent in a ſudden ſtorm of luſt,  
 A vapour fed from wild desire,  
 A wand'ring, ſelf-conſuming fire. 20  
 But Hymen's kinder flames unite ;  
 And burn for ever one ;  
 Chaste as cold Cynthia's virgin light,  
 Productive as the Sun.

VER. 9. *Why, Virtue, etc.*] In alluſion to that famous  
 conceit of Guarini,  
 " Se il peccare è ſì dolce, etc.

O D E S.

SEMICHORUS.

Oh source of ev'ry social tye,  
United wish, and mutual joy ! 25  
What various joys on one attend,  
As son, as father, brother, husband, friend ?  
Whether his hoary sire he spies,  
While thousand grateful thoughts arise ; 30  
Or meets his spouse's fonder eye ;  
Or views his smiling progeny ;  
What tender passions take their turns,  
What home-felt raptures move ?  
His heart now melts, now leaps, now burns,  
With rev'rence, hope, and love. 35

C H O R U S.

Hence guilty joys, distastes, surmizes,  
Hence false tears, deceits, disguises,  
Dangers, doubts, delays, surprises ;  
Fires that scorch, yet dare not shine : 40  
Purest love's unwasting treasure,  
Constant faith, fair hope, long leisure,  
Days of ease, and nights of pleasure ;  
Sacred Hymen ! these are thine.

O D E

## O D E on S O L I T U D E \*.

HAPPY the man, whose wish and care  
 A few paternal acres bound,  
 Content to breathe his native air,  
 In his own ground.

Whose herds with milk, whose fields with bread,  
 Whose flocks supply him with attire, 6  
 Whose trees in summer yield him shade,  
 In winter fire.

Blest, who can unconcern'dly find  
 Hours, days, and years slide soft away,  
 In health of body, peace of mind,  
 Quiet by day, 10  
 Sound sleep by night; study and ease,  
 Together mixt; sweet recreation;  
 And innocence, which most does please  
 With meditation. 15

Thus let me live, unseen, unknown,  
 Thus unlamented let me die,  
 Steal from the world, and not a stone  
 Tell where I lie.

\* This was a very early production of our Author,  
 written at about twelve years old. P.

## The dying Christian to his Soul.

O D E\*.

## I.

VITAL spark of heav'ly flame !  
 Quit, oh quit this mortal frame :  
 Trembling, hoping, ling'ring, flying,  
 Oh the pain, the bliss of dying !  
 Cease, fond Nature, cease thy strife,  
 And let me languish into life.

## II.

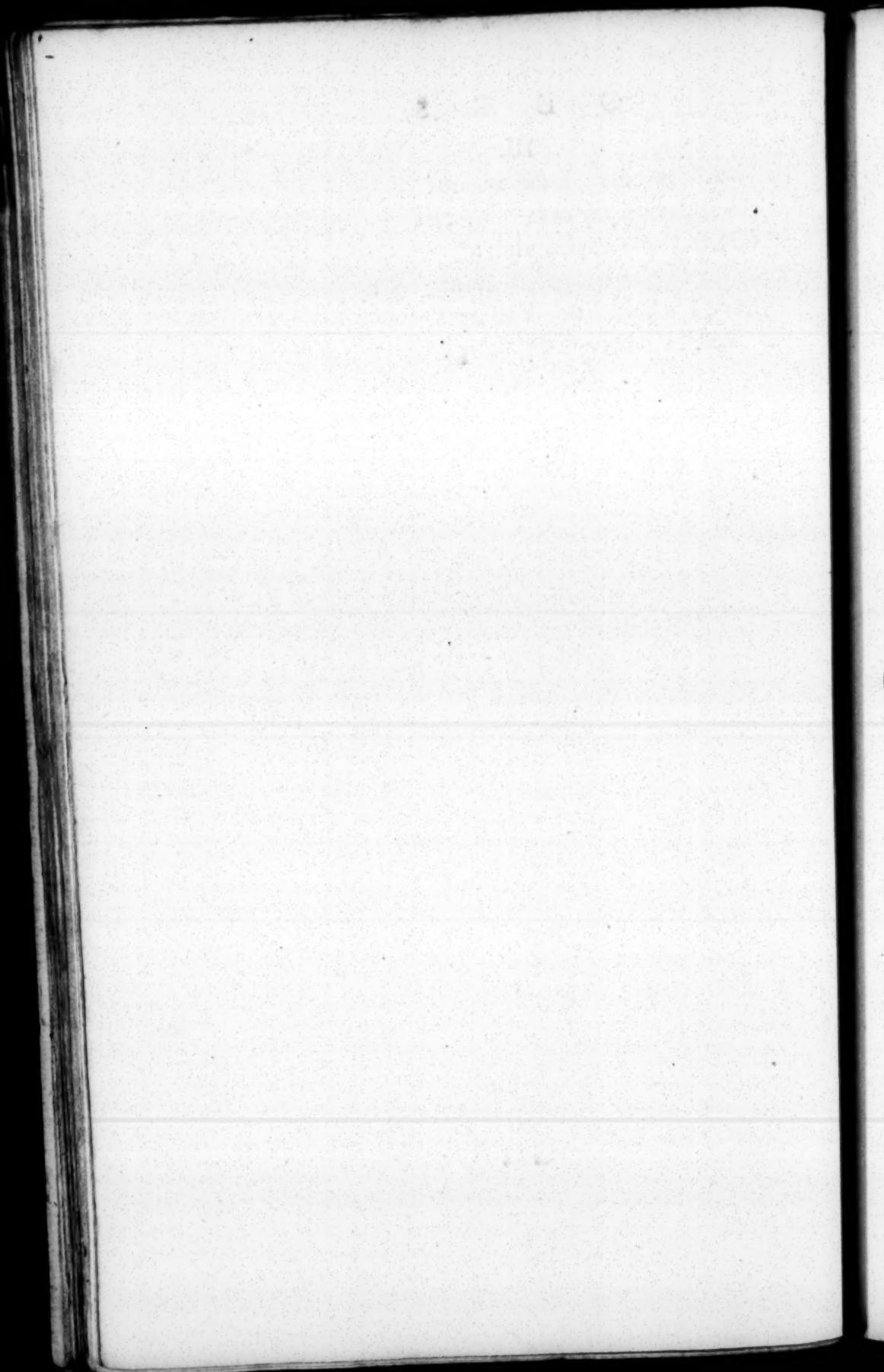
Hark ! they whisper ; Angels say,  
 Sister Spirit, come away.  
 What is this absorbs me quite ?  
 Steals my senses, shuts my sight,  
 Drowns my spirits, draws my breath ?  
 Tell me, my Soul, can this be Death ?

III. The

\* This ode was written in imitation of the famous sonnet of Hadrian to his departing soul ; but as much superior in sense and sublimity to his original, as the Christian Religion is to the Pagan.

## III.

The world recedes ; it disappears !  
Heav'n opens on my eyes ! my ears  
With sounds seraphic ring :  
Lend, lend your wings ! I mount ! I fly !  
O Grave ! where is thy Victory ?  
O Death ! where is thy Sting ?



A N  
E S S A Y  
O N  
C R I T I C I S M.

Written in the Year M DCC IX.

•M A T T H E W

•K E N N E D Y

•C C

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A N

## E S S A Y

O N

## C R I T I C I S M.

**T**'IS hard to say, if greater want of skill

Appear in writing or in judging ill ;  
But, of the two, less dang'rous is th' offence  
To tire our patience, than mislead our sense.

Some few in that, but numbers err in this, 5  
Ten censure wrong, for one who writes amiss ;  
A fool might once himself alone expose,  
Now one in verse makes many more in prose.

'Tis with our judgments as our watches, none  
Go just alike, yet each believes his own. 10  
In Poets as true genius is but rare,  
True Taste as seldom is the Critic's share ;  
Both must alike from Heav'n derive their light,  
These born to judge, as well as those to write.

Let

## 90 ESSAY ON CRITICISM.

Let such teach others who themselves excel, 15  
 And censure freely who have written well.

Authors are partial to their wit, 'tis true,  
 But are not Critics to their judgment too ?

Yet if we look more closely, we shall find  
 Most have the seeds of judgment in their mind: 20  
 Nature affords at least a glimm'ring light ;  
 The lines, tho' touch'd but faintly, are drawn right,  
 But as the slightest sketch, if justly trac'd,  
 Is by ill-colouring but the more disgrac'd,  
 So by false learning is good sense defac'd : 26  
 Some are bewilder'd in the maze of schools,  
 And some made coxcombs Nature meant but fools.  
 In search of wit these lose their common sense,  
 And then turn Critics in their own defence :

Each

VER. 15. *Let such teach others.] Qui scribit artificiose, ab aliis commode scripta facile intelligere poterit.* Cic. ad Herenn. lib. 4. *De pictore, scultpore, fictore, nisi artifex, judicare non potest.* Pliny. P.

VER. 20. *Most have the seeds]* *Omnis tacito quodam sensu, sine ultra arte, aut ratione, quae sint in artibus ac rationibus recta et prava dijudicant.* Cic. de Orat. lib. iii. P.

VER. 25. *So by false learning]* *Plus sine doctrina prudenter, quam sine prudentia valet doctrina.* Quint. P.

## VARIATIONS.

Between v. 25 and 26 were these lines, since omitted by the author :

Many are spoil'd by that pedantic throng,  
 Who with great pains teach youth to reason wrong.  
 Tutors, like Virtuoso's, oft inclin'd  
 By strange transfusion to improve the mind,  
 Draw off the sense we have, to pour in new ;  
 Which yet, with all their skill, they ne'er could do. P.

## ESSAY ON CRITICISM.

91

Each burns alike, who can, or cannot write, 39

Or with a Rival's, or an Eunuch's spite.

All fools have still an itching to deride,

And fain would be upon the laughing side.

If Mævius scribble in Apollo's spight,

There are, who judge still worse than he can write.

Some have at first for Wits, then Poets past, 36

Turn'd Critics next, and prov'd plain fools at last.

Some neither can for Wits nor Critics pass,

As heavy mules are neither horse nor ass.

Those half-learn'd witlings, num'rous in our isle,

As half-form'd insects on the banks of Nile; 41

Unfinish'd things, one knows not what to call,

Their geoeration's so equivocal:

To tell 'em, would a hundred tongues require,

Or one vain wit's, that might a hundred tire. 45

But you who seek to give and merit fame,

And justly bear a Critic's noble name,

Be sure yourself and your own reach to know,

How far your genius, taste, and learning go;

Launch not beyond your depth, but be discreet, 50

And mark that point where sense and dullness meet.

Nature to all things fix'd the limits fit,

And wisely curb'd proud man's pretending wit.

As

VER. 51. *And mark that point where sense and dullness meet.*] This precept cautions us against going on, when our Ideas begin to grow obscure; as we are apt to do, tho' that obscurity is a monition that we should leave off; for it arises either thro' our small acquaintance with the subject, or the incomprehensibility of its nature. In which circumstances a genius will always write as heavily as a dunce. An observation well worth the attention of all profound writers.

## 92 ESSAY ON CRITICISM.

As on the land while here the ocean gains,  
In other parts it leaves wide sandy plains ; 55  
Thus in the soul while memory prevails,  
The solid pow'r of understanding fails ;  
Where beams of warm imagination play,  
The memory's soft figures melt away.  
One science only will one genius fit ; 60  
So vast is art, so narrow human wit :  
Not only bounded to peculiar arts,  
But oft' in those confin'd to single parts.  
Like Kings we lose the conquests gain'd before,  
By vain ambition still to make them more ; 65  
Each might his sev'ral province well command,  
Would all but stoop to what they understand.

First follow Nature, and your judgment frame  
By her just standard, which is still the same :  
Unerring NATURE, still divinely bright, 70  
One clear, unchang'd, and universal light,  
Life, force, and beauty, must to all impart,  
At once the source, and end, and test of Art.  
Art from that fund each just supply provides,  
Works without show, and without pomp presides :  
In some fair body thus th' informing soul 76  
With spirits feeds, with vigour fills the whole,  
Each motion guides, and ev'ry nerve sustains ;  
Itself unseen, but in th' effects, remains.

Some,

VER. 67. *Would all but stoop to what they understand.]*  
The expression is delicate, and implies what is very true,  
that most men think it a degradation of their genius to  
employ it in cultivating what lies level to their comprehen-  
sion, but had rather exercise their ambition in sub-  
duing what is placed above it.

## ESSAY ON CRITICISM. 93

Some, to whom Heav'n in wit has been profuse,  
Want as much more to turn it to its use ; 81  
For wit and judgment often are at strife,  
Tho' meant each other's aid, like man and wife.  
'Tis more to guide, than spur the Muse's steed ;  
Restrain his fury, than provoke his speed ; 85  
The winged courser, like a gen'rous horse,  
Shows most true mettle when you check his course.

Those RULES of old discover'd, not devis'd,  
Are Nature still, but Nature methodiz'd ;  
Nature, like Liberty, is but restrain'd 90  
By the same Laws which first herself ordain'd.

Hear how learn'd Greece her useful rules indites,  
When to repress, and when indulge our flights :  
High on Parnassus' top her sons she show'd,  
And painted out those arduous paths they trod ; 95  
Held from afar, aloft, th' immortal prize,  
And urg'd the rest by equal steps to rise.

Just

VER. 88. *Those rules of old, etc.*] Cicero has, best of any one I know, explained what that is which reduces the wild and scattered parts of human knowledge into arts.—*Nihil est quod ad artem redigi possit, nisi ille prius, qui illa tenet, quorum artem instituere vult, habeat illam scientiam, ut ex iis rebus, quarum ars nondum sit, artem efficere possit.*—*Omnia fere, quæ sunt conclusa nunc artibus, dispersa et dissipata quandam fuerunt, ut in Musicis, etc; Adhibita est igitur ars quædam extrinsecus ex alio genere quædam, quod sibi totum PHILOSOPHI effumunt, quæ rem dissolutam divulgamque conglutinaret, et ratione quædam constringeret.* De Orat. 1. i. c 41, 2.

## VARIATIONS.

### VER. 80.

There are whom Heav'n has blest with store of wit,  
Yet want as much again to manage it.

## 94 ESSAY ON CRITICISM.

Just precepts thus from great examples giv'n,  
 She drew from them what they deriv'd from Heav'n.  
 The gen'rous Critic fann'd the Poet's fire, 100  
 And taught the world with reason to admire.  
 Then Criticism the Muses handmaid prov'd,  
 To dress her charms, and make her more belov'd :  
 But following wits from that intention stray'd,  
 Who cou'd not win the mistress, wo'd the maid ;  
 Against the Poets their own arms they turn'd,  
 Sure to hate most the men from whom they learn'd.  
 So modern 'Pothecaries, taught the art  
 By Doctor's bills to play the Doctor's part,  
 Bold in the practice of mistaken rules, 110  
 Prescribe, apply, and call their masters fools.  
 Some on the leaves of ancient authors prey,  
 Nor time nor moths e'er spoil'd so much as they.

Some

VER. 98. *Just precepts*] *Ne: enim artibus editis factum est ut argumenta inveniremus, sed dicta sunt omnia antequam praeципerentur; mox ea scriptores observata et collecta ediderunt.* Quintil. P.

VER. 112. *Some on the leaves—Some drily plain.*] The first, the *Apes* of those *Italian* Critics, who at the restoration of letters having found the classic writers miserably mangled by the hands of monkish Librarians, very commendably employed their pains and talents in restoring them to their native purity. The second, the *plagiaries* from the *French*, who had made some admirable Commentaries on the ancient critics. But that *acumen* and *taste*, which separately constitute the distinct value of those two species of foreign Criticism, make no part of the character of these paltry mimics at home, described by our Poet in the following lines,

*These leave the sense, their learning to display,  
 And those explain the meaning quite away.*

Which species is the least hurtful, the Poet has enabled

## ESSAY ON CRITICISM. 95

Some drily plain, without invention's aid,  
Write dull receipts how poems may be made. 115  
These leave the sense, their learning to display,  
And those explain the meaning quite away.

You then whose judgment the right course would  
steer,

Know well each ANCIENT's proper character ;  
His Fable, Subject, scope in ev'ry page ; 120  
Religion, Country, genius of his Age :  
Without all these at once before your eyes,  
Cavil you may, but never criticize.

Be Homer's works your study and delight,  
Read them by day, and meditate by night ; 125  
Thence form your judgment, thence your maxims  
bring,

And trace the Muses upward to their spring.

Still

us to determine in the lines with which he opens his  
poem,

*But of the two less dang'rous is th' offence  
To tire our patience than mislead our sense.*

From whence we conclude, that the reverend Mr. Upton  
was much more innocently employed when he quibbled  
upon Epictetus, than when he commented upon Shake-  
spear.

### VARIATIONS.

VER. 123. *Cavil you may, but never criticize.*] The  
author after this verse originally inserted the following,  
which he has however omitted in all the editions :

Zoilus, had these been known, without a name  
Had dy'd, and *Perault* ne'er been damn'd to fame ;  
The sense of sound Antiquity had reign'd,  
And sacred Homer yet been unprophan'd.  
None e'er had thought his comprehensive mind  
To modern customs, modern rules confin'd ;  
Who for all ages writ, and all mankind. P. }

96 ESSAY ON CRITICISM.

Still with itself compar'd, his text peruse ;  
And let your comment be the Mantuan Muse.

When first young Maro in his boundless mind  
A work t' outlast immortal Rome design'd, 131  
Perhaps he seem'd above the Critic's law,  
And but from Nature's fountains scorn'd to draw :  
But when t' examine ev'ry part he came,  
Nature and Homer were, he found, the same.  
Convinc'd, amaz'd, he checks the bold design ;  
And rules as strict his labour'd work confine,  
As if the Stagirite o'erlook'd each line. }  
Learn hence for ancient rules a just esteem ;  
To copy nature is to copy them. 140

Some beauties yet no Precepts can declare,  
For there's a happiness as well as care.  
Music resembles Poetry, in each  
Are nameless graces which no methods teach, 145  
And which a master-hand alone can reach. }  
If,

VER. 130. *When first young Maro, etc.] Virg. Eclog. vi.*  
*Cum canerem reges et prælia, Cynthius aurem*  
*Vellit.*

It is a tradition preserved by Servius, that Virgil began with writing a poem of the Alban and Roman affairs; which he found above his years, and descended first to imitate Theocritus on rural subjects, and afterwards to copy Homer in Heroic poetry. P.

VARIATIONS.

VER. 130.

When first young Maro sung of Kings and Wars,  
Ere warning Phœbus touch'd his trembling ears.

## ESSAY ON CRITICISM. 97

If, where the rules not far enough extend,  
(Since rules were made but to promote their end)  
Some lucky Licence answer to the full  
Th' intent propos'd, that Licence is a rule.  
Thus Pegasus, a nearer way to take, 150  
May boldly deviate from the common track ;  
From vulgar bounds with brave disorder part,  
And snatch a grace beyond the reach of art,  
Which without passing thro' the judgment, gains  
The heart, and all its end at once attains. 155  
In prospects thus, some objects please our eyes,  
Which out of nature's common order rise,  
The shapeless rock, or hanging precipice. }  
Great Wits sometimes may gloriously offend,  
And rise to faults true Critics dare not mend. 160  
But tho' the Ancients thus their rules invade,  
(As Kings dispense with laws themselves have made)  
Moderns, beware ! or if you must offend  
Against the precept, ne'er transgress its End ;  
Let it be seldom, and compell'd by need ; 165  
And have, at least, their precedent to plead.  
The Critic else proceeds without remorse,  
Seizes your fame, and puts his laws in force.

I know there are, to whose presumptuous thoughts  
Those freer beauties, ev'n in them, seem faults. 170

Some

VER. 146. *If, where the rules, etc.] Neque enim rationibus plebis ve scitis sancta sunt ista Præcepta, sed hoc, quicquid est, Utilitas excoxitavit. Non negabo autem sic utile esse plerumque; verum si eadem illa nobis aliud suadet Utilitas, hanc, relictis magistrorum autoritatibus, sequemur. Quintil. lib. ii. cap. 13. P.*

## 98 ESSAY ON CRITICISM.

Some figures monstrous and mis-shap'd appear,  
Consider'd singly, or beheld too near,  
Which, but proportion'd to their light, or place,  
Due distance reconciles to form and grace.

A prudent chief not always must display 175  
His pow'rs in equal ranks, and fair array,  
But with th' occasion and the place comply,  
Conceal his force, nay seem sometimes to fly.  
Those oft are stratagems which errors seem,  
Nor is it Homer nods, but we that dream. 180

Still green with bays each ancient Altar stands,  
Above the reach of sacrilegious hands ;  
Secure from Flames, from Envy's fiercer rage,  
Destructive War, and all-involving Age.  
See, from each clime the learn'd their incense bring !  
Hear, in all tongues consenting Pæans ring ! 185  
In praise so just let ev'ry voice be join'd,  
And fill the gen'ral chorus of mankind.

Hail,

VER. 175. *A prudent chief, etc.*] Οἶον τι ποιεῖσθαι  
Φρόνιμος σεβαλητάταικατὰ τὰς ταξεις, τῶν σεαλευμάτων — Dion.  
Hal. De struet. orat.

VER. 180. *Nor is it Homer nods, but we that dream* ]  
Modestus, et circumspecto judicio de tantis viris pronuncian-  
dum est, ne (quod plerisque accidit) damnent quod non  
intelligunt. Ac si necesse est in alteram errare partem,  
omnia eorum legentibus placere, quam multa displicere ma-  
luerim. Quint. P.

VER. 183. *Secure from flames, from envy's fiercer rage,  
Destructive war, and all-involving age.*] The Poet  
here alludes to the four great causes of the ravage amongst  
ancient writings: The destruction of the Alexandrine and  
Palatine libraries by fire; the fiercer rage of Zophilus and  
Mævius and their followers against Wit; the irruption  
of the Barbarians into the empire; and the long reign  
of Ignorance and Superstition in the cloisters.

## ESSAY ON CRITICISM. 99

Hail, Bards triumphant ! born in happier days ;  
Immortal heirs of universal praise ! 190

Whose honours with increase of ages grow,  
As streams roll down, enlarging as they flow ;  
Nations unborn your mighty names shall found,  
And worlds applaud that must not yet be found !

Oh may some spark of your celestial fire, 195  
The last, the meanest of your sons inspire,  
(That on weak wings, from far, pursues your flights ;  
Glows while he reads, but trembles as he writes)  
To teach vain Wits a science little known,  
T' admire superior sense, and doubt their own ! 200

Of all the Causes which conspire to blind  
Man's erring judgment, and misguide the mind,  
What the weak head with strongest bias rules,  
Is *Pride*, the never-failing vice of fools.

Whatever Nature has in worth deny'd, 205  
She gives in large recruits of needful *Pride* ;  
For as in bodies, thus in souls, we find  
What wants in blood and spirits, swell'd with wind :  
*Pride*, where *Wit* fails, steps in to our defence,  
And fills up all the mighty Void of sense. 210

H 2 If

VER. 189. *Hail, Bards triumphant !*] There is a  
pleasantry in this title, which alludes to the state of war-  
fare that all true Genius must undergo while here upon  
earth.

VER. 209 *Pride where Wit fails steps in to our de-  
fence, And fills up all the mighty void of sense.*] A very  
sensible French writer makes the following remark on  
this species of *pride*. “ *Un homme qui fait plusieurs  
Langues, qui etend les Auteurs Grecs et Latins, qui  
s'elevé même jusqu'à la dignité de SCHOLIASTE ;  
si cet homme venoit à peser son véritable mérite, il  
trouveroit* ”

100 ESSAY ON CRITICISM;

If once right reason drives that cloud away,  
Truth breaks upon us with resistless day.  
Trust not yourself ; but your defects to know,  
Make use of ev'ry friend—and ev'ry foe.

A little learning is a dang'rous thing ; 215  
Drink deep, or taste not the Pierian spring :  
There shallow draughts intoxicate the brain,  
And drinking largely sobers us again.  
Fir'd at first sight with what the Muse imparts,  
In fearless youth we tempt the heights of Arts,  
While from the bounded level of our mind, 221  
Short views we take, nor see the lengths behind ;  
But more advanc'd, behold with strange surprize  
New distant scenes of endless science rise !  
So pleas'd at first the tow'ring Alps we try, 225  
Mount o'er the vales, and seem to tread the sky,  
Th' eternal snows appear already past,  
And the first clouds and mountains seem the last :

But

“ trouveroit souvent qu'il se réduit à avoir eu des yeux  
“ et de la mémoire, il se garderoit bien de donner le nom  
“ respectable de science à une érudition sans lumière. Il  
“ y a une grande différence entre s'enrichir des mots ou  
“ des choses, entre alleguer des autoritez ou des raisons.  
“ Si un homme pouvoit se surprendre à n' avoir que  
“ cette sorte de mérite, il en rougirait plutôt que d'en  
“ être vain.”

VER. 217. *There shallow draughts, etc.*] The thought  
was taken from Lord Verulam, who applies it to more  
serious enquiries.

VARIATIONS.

VER. 225.

So pleas'd at first the tow'ring Alps to try,  
Fill'd with ideas of fair Italy,  
The Traveller beholds with cheerful eyes  
The less'ning vales, and seems to tread the skies.

## ESSAY ON CRITICISM. 101

But, those attain'd, we tremble to survey  
The growing labours of the lengthen'd way, 230  
Th' increasing prospect tires our wand'ring eyes,  
Hills peep o'er hills, and Alps on Alps arise !

A perfect Judge will read each work of Wit  
With the same spirit that its author writ :  
Survey the **WHOLE**, nor seek slight faults to find  
Where nature moves, and rapture warms the mind ;  
Nor lose, for that malignant dull delight,  
The gen'rous pleasure to be charm'd with wit.  
But in such lays as neither ebb, nor flow,  
Correctly cold, and regularly low, 240  
That shunning faults, one quiet tenour keep ;  
We cannot blame indeed—but we may sleep.  
In Wit, as Nature, what affects our hearts  
Is not th' exactness of peculiar parts ;  
'Tis not a lip, or eye, we beauty call, 245  
But the joint force and full result of all.  
Thus when we view some well-proportion'd dome,  
(The world's just wonder, and ev'n thine, O Rome !)

H 3 No

VER. 233. *A perfect Judge, etc.] Diligenter legendum est, ac pene ad scribendi sollicitudinem: Nec per partes modo scrutanda sunt omnia, sed perfectus liber utique ex integro resumendus. Quin.*

VER. 235. *Survey the Whole, nor seek slight faults to find, Where nature moves, and rapture warms the mind ;]* The second line, in apologizing for those faults which the first says should be overlooked, gives the reason of the precept. For when a writer's attention is fixed on a general view of Nature, and his imagination warm'd with the contemplation of great ideas, it can hardly be but that there must be small irregularities in the disposition both of matter and style, because the avoiding these requires a coolnes of recollection, which a writer so busied is not master of.

## 102 ESSAY ON CRITICISM.

No single parts unequally surprize,  
All comes united to th' admiring eyes ; 250  
No monstrous height, or breadth, or length appear ;  
The Whole at once is bold, and regular.

Whoever thinks a faultless piece to see,  
Thinks what ne'er was, nor is, nor e'er shall be.  
In ev'ry work regard the writer's End, 255  
Since none can compass more than they intend ;  
And if the means be just, the conduct true,  
Applause, in spight of trivial faults, is due.  
As men of breeding, sometimes men of wit,  
'T avoid great errors, must the less commit : 260  
Neglect the rules each verbal Critic lays,  
For not to know some trifles, is a praise.  
Most Critics, fond of some subservient art,  
Still make the Whole depend upon a Part :  
They talk of principles, but notions prize, 265  
And all to one lov'd Folly sacrifice.

Once on a time, La Mancha's Knight, they say,  
A certain Bard encount'ring on the way,  
Discours'd in terms as just, with looks as sage,  
As e'er could Dennis, of the Grecian stage ; 270  
Concluding all were desp'rate sots and fools,  
Who durst depart from Aristotle's rules.  
Our Author, happy in a judge so nice,  
Produc'd his Play, and begg'd the Knight's advice ;  
Made him observe the subject, and the plot, 275  
The manners, passions, unities, what not ?

All

VER. 261. *verbal Critic*] Is not here used in its common signification, of one who retails the sense of single words ; but of one who deals in large cargo's of them without any sense at all.

## ESSAY ON CRITICISM. 103

All which, exact to rule, were brought about,  
Were but a Combat in the lists left out.

“ What! leave the Combat out?” exclaims the  
Knight;

Yes, or we must renounce the Stagirite. 280

“ Not so, by Heav’n” (he answers in a rage)

“ Knights, squires, and steeds, must enter on the  
“ stage.”

So vast a throng the stage can ne’er contain.

“ Then build a new, or act it on a plain.”

Thus Critics, of less judgment than caprice, 285

Curious not knowing, not exact but nice,

Form short Ideas; and offend in arts

(As most in manners) by a love to parts.

Some to *Conceit* alone their taste confine,  
And glitt’ring thoughts struck out at ev’ry line; 290  
Pleas’d with a work where nothing’s just or fit;  
One glaring Chaos and wild heap of wit.

H 4

Poets,

VER. 285. *Thus Critics of less judgment than caprice,*  
[*Curious not knowing, not exact but nice.*] In these  
two lines the poet finely describes the way in which bad  
writers are wont to imitate the qualities of good ones.  
As true *Judgment* generally draws men out of popular  
opinions, so he who cannot get from the crowd by the  
assistance of this guide, willingly follows *Caprice*, which  
will be sure to lead him into singularities. Again, true  
*Knowledge* is the art of treasuring up only that which,  
from its use in life, is worthy of being lodged in the  
memory. But *Curiosity* consists in a vain attention to  
every thing out of the way, and which, for its useless-  
ness, the world least regards. Lastly, *Exactness* is the  
just proportion of parts to one another, and their harmo-  
ny in a whole: But he who has not extent of capacity  
for the exercise of this quality, contents himself with  
*Nicety*, which is a busying one’s self about points and  
syllables.

Poets, like painters, thus, unskill'd to trace  
 The naked nature and the living grace,  
 With gold and jewels cover ev'ry part, 295  
 And hide with ornaments their want of art.  
 True Wit is Nature to advantage dress'd,  
 What oft was thought, but ne'er so well express'd ;  
 Something, whose truth convinc'd at sight we find,  
 That gives us back the image of our mind. 300  
 As shades more sweetly recommend the light,  
 So modest plainness sets off sprightly wit.

For

VER. 297. *True Wit is Nature to advantage dress'd, etc.*] This definition is very exact. Mr. Locke had defined *Wit* to consist in the assemblage of ideas, and putting those together, with quickness and variety, wherein can be found any resemblance or congruity, whereby to make up pleasant pictures and agreeable visions in the fancy. But that great Philosopher, in separating *Wit* from *Judgment*, as he does in this place, has given us (and he could therefore give us no other) only an account of *Wit* in general: In which false *Wit*, tho' not every species of it, is included. A striking *Image* therefore of Nature is, as Mr. Locke observes, certainly *Wit*: But this *image* may strike on several other accounts, as well as for its truth and amiableness; and the Philosopher has explain'd the manner how. But it never becomes that *Wit* which is the ornament of true Poesy, whose end is to represent Nature, but when it dresses that Nature to advantage, and presents her to us in the clearest and most amiable light. And to know when the *Fancy* has done its office truly, the poet subjoins this admirable Test, viz. When we perceive that it gives us back the image of our mind. When it does that, we may be sure it plays no tricks with us: For this *image* is the creature of the *Judgment*; and whenever *Wit* corresponds with *Judgment*, we may safely pronounce it to be true.

*Naturam intueamur, hanc sequamur: id facilime accipit animi quod agnoscunt.* Quintil. lib. viii. c. 3.

## ESSAY ON CRITICISM. 105

For works may have more wit than does 'em good,  
As bodies perish thro' excess of blood.

Others for *Language* all their care express, 305

And value books, as women men, for *Dress*:

Their praise is still,—the *Style* is excellent:

The *Sense*, they humbly take upon content.

Words are like leaves; and where they most abound,

Much fruit of *sense* beneath is rarely found. 310

False *Eloquence*, like the prismatic glafs,

Its gaudy colours spreads on ev'ry place;

The face of Nature we no more survey,

All glares alike, without distinction gay:

But true *Expression*, like th' unchanging Sun,

Clears, and improves whate'er it shines upon,

It gilds all objects, but it alters none.

*Expression* is the dress of thought, and still

Appears more decent, as more suitable;

A vile conceit in pompous words express'd, 320

Is like a clown in regal purple dress'd:

For diff'rent styles with diff'rent subjects sort,

As several garbs with country, town, and court.

Some

VER. 311. *False eloquence, like the prismatic glafs, etc.*] This simile is beautiful. For the false colouring, given to objects by the prismatic glafs, is owing to its untwisting, by its *obliquities*, those threads of light, which Nature had put together in order to spread over its works an ingenuous and simple *candor*, that should not hide, but only heighten the native complexion of the objects. And *false Eloquence* is nothing else but the straining and *divaricating* the parts of *true expression*; and then daubing them over with what the Rhetoricians very properly term, *COLOURS*; in lieu of that candid light, now lost, which was reflected from them in their natural state while sincere and entire.

166 ESSAY ON CRITICISM.

Some by old words to fame have made pretence,  
Ancients in phrase, meer moderns in their sense; 326  
Such labour'd nothings, in so strange a style,  
Amaze th' unlearn'd, and make the learned smile.  
Unlucky, as Fungoso in the Play,  
These sparks with aukward vanity display }  
What the fine gentleman wore yesterday; 330 }  
And but so mimic ancient wits at best,  
As apes our grandfathers, in their doublets drest.  
In words, as fashions, the same rule will hold;  
Alike fantastic, if too new, or old;  
Be not the first by whom the new are try'd, 335  
Nor yet the last to lay the old aside.

But most by Numbers judge a Poet's song;  
And smooth or rough, with them, is right or wrong:  
In the bright Muse tho' thousand charms conspire,  
Her Voice is all these tuneful fools admire; 340

Who

VER. 324. Some by old words, etc.] *Aboluta et abrogata retinere, insolentiae cuiusdam est, et frivolas in partibus jactantiae.* Quintil. lib. 10. c. 6. w 20 P3

*Opus est ut verba à vetustate repetita neque crebra sint, neque manifesta, quia nil est odiosius affectatione, nec utique ab ultimis repetita temporibus. Oratio cuius summa virtus est perspicuitas, quam sit vtilis, si egeat interprete? Ergo ut novorum optima erunt maxime vetera, ita veterum maxime nova.* Idem. P.

VER. 328.—unlucky as Fungoso, etc.] See Ben Jonson's *Every Man in his Humour.* P.

VER. 337. But most by Numbers, etc.] *Quis populi sermo est? quis enim? nisi carmina molli Nunc demum numero fluere, ut per hanc severos Effundat junctura unguis: scilicet tendere versum Non secus ac si oculo rubricam dirigat uno.* 6 Peri. Sat. i. P.

## ESSAY ON CRITICISM. 107

Who haunt Parnassus but to please their ear,  
Not mend their minds; as some to Church repair, }  
Not for the doctrine, but the music there.

These equal syllables alone require,  
Tho' oft the ear the open vowels tire; 345

While expletives their feeble aid do join;  
And ten low words oft creep in one dull line:  
While they ring round the same unvary'd chimes,  
With sure returns of still expected rhymes;

Where-e'er you find "the cooling western breeze,"  
In the next line, it "whispers thro' the trees:"  
If crystal streams "with pleasing murmurs creep,"  
The reader's threaten'd (not in vain) with "sleep:"  
Then, at the last and only couplet fraught  
With some unmeaning thing they call a thought,  
A needless Alexandrine ends the song, 356  
That, like a wounded snake, drags its slow length  
along.

Leave such to tune their own dull rhymes, and know  
What's roundly smooth, or languishingly slow;  
And praise the easy vigour of a line, 360  
Where Denham's strength, and Waller's sweetnes  
join. True

VER. 345. *Tho' oft the ear, etc.] Fugiemus crebras  
vocalium concusiones, quæ vastam atque biantem oratio-  
nem reddit. Cic. ad Heren. lib. iv. Vide etiam Quin-  
til. lib. ix. c. 4. P.*

### IMITATIONS.

VER. 346. *While expletives their feeble aid do join,  
And ten low words oft creep in one dull line.]* From  
Dryden, "He creeps along with ten little words in every  
line, and helps out his numbers with [for] [to] and  
[unto] and all the pretty expletives he can find, while  
the sense is left half tired behind it." *Essay on Dram.  
Poetry.*

108 ESSAY ON CRITICISM:

True ease in writing comes from art, not chance,  
As those move easiest who have learn'd to dance.  
'Tis not enough no harshness gives offence,  
The sound must seem an Echo to the sense: 365  
Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers flows;  
But when loud surges lash the sounding shoar,  
The hoarse, rough verse should like the torrent roar:  
When Ajax strives some rock's vast weight to throw,  
The line too labours, and the words move slow;

Not

VER. 364. 'Tis not enough no harshness gives offence;  
The sound must seem an Echo to the sense:] The judicious introduction of this precept is remarkable. The Poets, and even some of the best of them, have been so fond of the beauty arising from this trivial precept, that, in their practice, they have violated the very End of it, which is the encrease of *harmony*; and, so they could but raise an *Echo*, did not care whose ears they offended by its dissonance. To remedy this abuse therefore, the poet, by the introductory line, would insinuate, that *Harmony* is always presupposed as observed; tho' it may and ought to be perpetually varied, so as to produce the effect here recommended.

VER. 365. The sound must seem an Echo to the sense:] Lord Roscommon says,

The sound is still a comment to the sense.  
They are both well expressed: only this supposes the sense to be assisted by the sound; that, the sound assisted by the sense.

IMITATIONS.

VER. 366. Soft is the strain, etc.]

Tum filæta canunt, etc. Vida Poet. I. iii. v. 403.

VER. 368. But when loud surges, etc.]

Tum longe sale saxa sonant, etc. Vida ib. 388.

VER. 370. When Ajax strives, etc.]

Atque ideo si quid geritur molimine magno, etc.

Vida ib. 417.

ESSAY ON CRITICISM. 109.

Not so, when swift Camilla scours the plain, 372  
Flies o'er th' unbending corn, and skims along the  
main.

Hear how Timotheus' vary'd lays surprize,  
And bid alternate passions fall and rise ! 375

While, at each change, the son of Libyan Jove  
Now burns with glory, and then melts with love ;  
Now his fierce eyes with sparkling fury glow,  
Now sighs steal out, and tears begin to flow :  
Persians and Greeks like turns of nature found,  
And the World's victor stood subdu'd by Sound !  
The pow'r of Music all our hearts a'low,  
And what Timotheus was, is DRYDEN now.

Avoid Extremes ; and shun the fault of such,  
Who still are pleas'd too little or too much. 385

At ev'ry trifle scorn to take offence,  
That always shows great pride, or little sense ;  
Those heads, as stomachs, are not sure the best,  
Which nauseate all, and nothing can digest.  
Yet let not each gay Turn thy rapture move ; 390  
For fools admire, but men of sense approve :  
As things seem large which we thro' misty descry,  
Dulness is ever apt to magnify.

Some foreign writers, some our own despise ;  
The Ancients only, or the Moderns prize. 395

Thus

VER. 374. *Hear how Timotheus, etc.*] See Alexander's Feast, or the Power of Musick ; an Ode by Mr. Dryden. P.

IMITATIONS.

VER. 372. *Not so, when swift Camilla, etc.*] At mora si fuerit damno, properare jubebo, etc. Vida ib. 420.

## 110 ESSAY ON CRITICISM.

Thus Wit, like Faith, by each man is apply'd  
To one small sect, and all are damn'd beside.  
Meanly they seek the blessing to confine,  
And force that sun but on a part to shine,  
Which not alone the southern wit sublimes, 400  
But ripens spirits in cold northern climes ;  
Which from the first has shone on ages past,  
Enlights the present, and shall warm the last ;  
Tho' each may feel encreases and decays,  
And see now clearer and now darker days. 405  
Regard not then if Wit be old or new,  
But blame the false, and value still the true.

Some ne'er advance a Judgment of their own,  
But catch the spreading notion of the Town ;  
They reason and conclude by precedent, 410  
And own stale nonsense which they ne'er invent.  
Some judge of authors names, not works, and then  
Nor praise nor blame the writings, but the men.  
Of all this servile herd, the worst is he  
That in proud dulness joins with Quality. 415  
A constant critic at the great man's board,  
To fetch and carry nonsense for my Lord.  
What woful stuff this madrigal would be,  
In some starv'd hackney sonnetteer, or me ?  
But let a Lord once own the happy lines, 420  
How the wit brightens ! how the style refines !

Before

VER. 402. *Which from the first, etc.*] Genius is the same in all ages ; but its fruits are various ; and more or less excellent as they are checked or matured by the influence of Government or Religion upon them. Hence in some parts of Literature the Ancients excel ; in others, the modern ; just as those accidental circumstances influenced them.

## ESSAY ON CRITICISM.

Before his sacred name flies ev'ry fault,  
And each exalted stanza teems with thought!

The Vulgar thus thro' Imitation err ;  
A oft the Learn'd by being singular ;

425

So much they scorn the croud, that if the throng  
By chance go right, they purposely go wrong :

So Schismatics the plain believers quit,  
And are but damn'd for having too much wit.

Some praise at morning what they blame at night ;

But always think the last opinion right.

431

A Muse by these is like a mistress us'd,  
This hour she's idoliz'd, the next abus'd ;

While their weak heads like towns unfortify'd,

'Twixt sense and nonsense daily change their side.

Ask them the cause ; they're wiser still, they say ;

And still to-morrow's wiser than to-day.

We think our fathers fools, so wise we grow ;

Our wiser sons, no doubt, will think us so.

439

Once School-divines this zealous isle o'er-spread ;

Who knew most Senterices, was deepest read ;

Faith, Gospel, all, seem'd made to be disputed,

And none had sense enough to be confuted :

Scotists and Thomists, now, in peace remain,

Amidst their kindred cobwebs in Duck-lane.

445

If

VER. 444. *Scotists and Thomists*] These were two parties amongst the schoolmen, headed by *Duns Scotus* and *Thomas Aquinas*, of different opinions, and from that difference denominated *Realists* and *Nominalists* ; they were perpetually disputing on the *immaculate conception*, and on subjects of the like importance.

VER. 444. *Scotists*] So denominated from *Johannes Duns Scotus*. He suffered a miserable reverse of fortune at Oxford in the time of Henry VIII. That grave Antiquary

## 112 ESSAY ON CRITICISM.

If Faith itself has diff'rent dresses worn,  
 What wonder modes in Wit should take their turn?  
 Oft', leaving what is natural and fit,  
 The current folly proves the ready wit;

And

Antiquary Mr. Antony Wood sadly laments the *deformation*, as he calls it, of that University by the King's Commissioners; and even records the blasphemous speeches of one of them in his own Words—*We have set DUNCE in Boccardo, with all his blind Glossers, fast nailed up upon posts in all common houses of easement.* Upon which our venerable Antiquary thus exclaims: “If so be, the commissioners had such disrespect for that most famous Author J. Duns, who was so much admired by our predecessors, and so DIFFICULT TO BE UNDERSTOOD, that the Doctors of those times, namely Dr. William Roper, Dr. John Kynton, Dr. William Mowse, etc. professed, that, in twenty eight years study, they could not understand him rightly; What then had they for others of an inferior note?”—What indeed! But then, *If so be, that most famous J. Duns was so difficult to be understood* (for that this is a most classical proof of his great value, who doubts?) I should conceive our good old Antiquary to be a little mistaken. And that the nailing up this Proteus was done by the Commissioners in honour of *the most famous Duns*: There being no other way of catching the sense of so slippery an Author, who had eluded the pursuit of three of their most renowned Doctors, in full cry after him, for twenty eight years together. And this *Boccardo* in which he was confined, seemed very proper for the purpose; it being observed, that men are never more serious and thoughtful than in that place. SCRIBL.

Ibid. Thomists,] From *Thomas Aquinas*, a truly great Genius, who was, in those blind ages, the same in Theology that Friar Bacon was in natural Philosophy: less happy than our Countryman in this, that he soon became surrounded with a number of dark Glossers, who never left him till they had extinguished the radiance of that light which had pierced through the thickest night of Monkery,

## ESSAY ON CRITICISM. 113

And authors think their reputation safe, 450

Which lives as long as fools are pleas'd to laugh.

Some valuing those of their own side or mind,  
Still make themselves the measure of mankind :

Fondly we think we honour merit then,  
When we but praise ourselves in other men. 455

Parties in Wit attend on those of State,  
And public faction doubles private hate.

Pride, Malice, Folly, against Dryden rose,  
In various shapes of Parsons, Critics, Beaus ;  
But sense surviv'd, when merry jests were past ;  
For rising merit will buoy up at last. 461

Might he return, and bless once more our eyes,  
New Blackmores and new Milbourns must arise :  
Nay should great Homer lift his awful head,  
Zoilus again would start up from the dead. 465  
Envy will merit, as its shade, pursue ;  
But like a shadow, proves the substance true ;

Monkery, the thirteenth century, when the *Waldenses*  
were suppressed, and *Wickliffe* not yet risen.

VER. 445. *Duck-lane*] A place where old and second-  
hand books were sold formerly, near Smithfield. P.

### VARIATIONS.

VER. 447. Between this and ver. 448.

The rhyming Clowns that gladded Shakespear's age,  
No more with crambo entertain the stage.  
Who now in Anagrams their Patron praise,  
Or sing their Mistress in Acrostic lays ?  
Ev'n pulpits pleas'd with merry puns of yore ;  
Now all are banish'd to the Hibernian shore !  
Thus leaving what was natural and fit,  
The current folly prov'd their ready wit ;  
And authors thought their reputation safe,  
Which liv'd as long as fools were pleas'd to laugh.

## 114 ESSAY ON CRITICISM.

For envy'd Wit, like Sol eclips'd, makes known  
Th' opposing body's grossness, not its own.

When first that sun too pow'rful beams displays,  
It draws up vapours which obscure its rays ; 471  
But ev'n those clouds at last adorn its way,  
Reflect new glories, and augment the day.

Be thou the first true merit to befriend ;  
His praise is lost, who stays 'till all commend. 475  
Short is the date, alas, of modern rhymes,  
And 'tis but just to let them live betimes.  
No longer now that golden age appears,  
When Patriarch-wits surviv'd a thousand years :  
Now length of Fame (our second life) is lost, 480  
And bare threescore is all ev'n that can boast ;  
Our sons their fathers failing language see,  
And such as Chaucer is, shall Dryden be.  
So when the faithful pencil has design'd  
Some bright Idea of the master's mind, 485

Where

VER. 468. *For envy'd Wit, like Sol eclips'd, etc.*] This similitude implies a fact too often verified ; and of which we need not seek abroad for examples. It is, that frequently those very Authors, who have at first done all they could to obscure and depress a rising genius, have at length, in order to keep themselves in some little credit, been reduced to borrow from him, imitate his manner, and reflect what they could of his splendor. Nor hath the poet been less artful, to insinuate also what is sometimes the *cause*. A youthful genius, like the Sun rising towards the Meridian, displays *too strong and powerful beams* for the dirty genius of inferior writers, which occasions their *gathering, condensing, and blackening*. But as he descends from the Meridian (the time when the Sun gives its *gilding* to the surrounding clouds) his rays grow milder, his heat more benign, and then

— ev'n those Clouds at last adorn its way,  
Reflect new glories, and augment the day.

Where a new world leaps out at his command,  
And ready Nature waits upon his hand ;  
When the ripe colours soften and unite,  
And sweetly melt into just shade and light ;  
When mellowing years their full perfection give,  
And each bold figure just begins to live, 491  
The treach'rous colours the fair art betray,  
And all the bright creation fades away !

Unhappy Wit, like most mistaken things,  
Atones not for that envy which it brings. 495  
In youth alone its empty praise we boast,  
But soon the short-liv'd vanity is lost :  
Like some fair flow'r the early spring supplies,  
That gayly blooms, but ev'n in blooming dies.  
What is this Wit, which must our cares employ ?  
The owner's wife, that other men enjoy ; 501  
Then most our trouble still when most admir'd,  
And still the more we give, the more requir'd ;  
Whose fame with pains we guard, but lose with ease,  
Sure some to vex, but never all to please ; 505  
'Tis what the vicious fear, the virtuous shun,  
By fools 'tis hated, and by knaves undone !

If Wit so much from Ign'rance undergo,  
Ah let not Learning too commence its foe !  
Of old, those met rewards who could excell, 510  
And such were prais'd who but endeavour'd well :  
Tho' triumphs were to gen'rals only due,  
Crowns were reserv'd to grace the soldiers too.

I 2

Now,

VER. 507. — *by knaves undone !*] By which the Poet would insinuate, a common but shameful truth, That Men in power, if they got into it by illiberal arts, generally left Wit and Science to starve.

## 116 ESSAY ON CRITICISM.

Now, they who reach Parnassus' lofty crown,  
 Employ their pains to spurn some others down ;  
 And while self-love each jealous writer rules,  
 Contending wits become the sport of fools :  
 But still the worst with most regret command,  
 For each ill Author is as bad a Friend. 520

To what base ends, and by what abject ways,  
 Are mortals urg'd thro' sacred lust of praise !  
 Ah ne'er so dire a thirst of glory boast,  
 Nor in the Critic let the Man be lost.

Good-nature and good-sense must ever join ; 525  
 To err is human, to forgive, divine.

But if in noble minds some dregs remain  
 Not yet purg'd off, of spleen and sour disdain ;  
 Discharge that rage on more provoking crimes,  
 Nor fear'a dearth in these flagitious times. 530  
 No pardon vile Obscenity should find,  
 Tho' wit and art conspire to move your mind ;  
 But Dulness with Obscenity must prove  
 As shameful sure as Impotence in love.

In

VER. 519. *But still the Worst with most regret command,*  
*For each ill Author is as bad a Friend.]* As Ignorance, when joined with Humility, produces stupid admiration, on which account it is so commonly observed to be the *mother of Devotion* and blind homage ; so when joined with Vanity (as it always is in bad Critics) it gives birth to every iniquity of impudent abuse and slander. See an example (for want of a better) in a late worthless and now forgotten thing, called the *Life of Socrates*. Where the *bead* of the Author (as a man of wit observed on reading the book) had just made a shift to do the office of a *Camera obscura*, to represent things in an inverted order : himself *above*, and Sprat, Rollin, Voltaire, and every other Author of reputation, *below*.

ESSAY ON CRITICISM. 117

In the fat age of pleasure, wealth, and ease, 535

Sprung the rank weed, and thriv'd with large increase :

When love was all an easy Monarch's care ;

Seldom at council, never in a war :

Jilts rul'd the state, and statesmen farces writ ;

Nay wits had pensions, and young Lords had wit :

The Fair fate panting at a Courtier's play, 541

And not a Mask went unimprov'd away :

The modest fan was lifted up no more,

And Virgins smil'd at what they blush'd before.

The following licence of a Foreign reign 545

Did all the dregs of bold Socinus drain ;

Then unbelieving Priests reform'd the nation,

And taught more pleasant methods of salvation ;

Where Heav'n's free subjects might their rights

dispute,

Lest God himself should seem too absolute : 550

Poplits their sacred satire learn'd to spare,

And Vice admir'd to find a flatt'rer there !

Encourag'd thus, Wit's Titans brav'd the skies,

And the press groan'd with licens'd blasphemies.

These monsters, Critics ! with your darts engage,

Here point your thunder, and exhaust your rage !

Yet shun their fault, who, scandalously nice,

Will needs mistake an author into vice ;

All seems infected that th' infected spy,

As all looks yellow to the jaundic'd eye. 560

VER. 547. The author has omitted two lines which stood here, as containing a *National Reflection*, which in his stricter judgment he could not but disapprove: on any People whatever. P.

118 ESSAY ON CRITICISM.

LEARN then what MORALS Critics ought to show,  
For 'tis but half a Judge's task, to know.

'Tis not enough, taste, judgment, learning, join ;  
In all you speak, let truth and candour shine :  
That not alone what to your sense is due 565  
All may allow ; but seek your friendship too.

Be silent always when you doubt your sense ;  
And speak, tho' sure, with seeming diffidence :  
Some positive, persisting fops we know,  
Who, if once wrong, will needs be always so ;  
But you, with pleasure own your errors past,  
And make each day a Critic on the last.

'Tis not enough, your counsel still be true ;  
Blunt truths more mischief than nice falsehoods do ;  
Men must be taught as if you taught them not, 575  
And things unknown propos'd as things forgot.  
Without Good Breeding, truth is disprov'd ;  
That only makes superior sense belov'd.

Be niggards of advice on no pretence ;  
For the worst avarice is that of sense. 580  
With mean complacence ne'er betray you trust,  
Nor be so civil as to prove unjust.  
Fear not the anger of the wise to raise ;  
Those best can bear reproof, who merit praise.  
'Twere well might Critics still this freedom take,  
But Appius reddens at each word you speak, 586

And

VER. 562. *For 'tis but half a Judge's task, to know ]*  
The Critic acts in two capacities, of *Affessor* and of  
*Judge* : in the first, *science* alone is sufficient ; but the  
other requires *moral*s likewise.

ESSAY ON CRITICISM. 119

And stares, tremendous, with a threat'ning eye,  
Like some fierce Tyrant in old tapestry.  
Fear most to tax an Honourable fool,  
Whose right it is, uncensur'd to be dull ; 590  
Such, without wit, are Poets when they please,  
As without learning they can take Degrees.  
Leave dang'rous truths to unsuccessful Satires,  
And flattery to fulsome Dedicators,  
Whom, when they praise, the world believes no  
more, 595  
Than when they promise to give scribbling o'er.  
'Tis best sometimes your censure to restrain,  
And charitably let the dull be vain :  
Your silence there is better than your spite,  
For who can rail so long as they can write ? 600  
Still humming on, their drouzy course they keep,  
And lash'd so long, like tops, are lash'd asleep.  
False steps but help them to renew the race,  
As, after stumbling, Jades will mend their pace.  
What crouds of these, impenitently bold, 605  
In sounds and jingling syllables grown old,  
Still run on Poets, in a raging vein,  
Ev'n to the dregs and squeezings of the brain,  
Strain out the last dull droppings of their sense,  
And rhyme with all the rage of Impotence. 610

I 4

Such

VER. 587. *And stares, tremendous, etc.*] This picture was taken to himself by *John Dennis*, a furious old Critic by profession, who, upon no other provocation, wrote against this Essay and its author, in a manner perfectly lunatic : For, as to the mention made of him in v. 270. he took it as a Compliment, and said it was treacherously meant to cause him to overlook this *Abuse* of his *Person*. P.

## 120 ESSAY ON CRITICISM.

Such shameless Bards we have ; and yet 'tis true,  
 There are as mad, abandon'd Critics too.  
 The bookful blockhead, ignorantly read,  
 With loads of learned lumber in his head,  
 With his own tongue still edifies his ears, 615  
 And always list'ning to himself appears.  
 All books he reads, and all he reads assails,  
 From Dryden's Fables down to Durfey's Tales.  
 With him, most authors steal their works, or buy ;  
 Garth did not write his own Dispensary. 620  
 Name a new Play, and he's the Poet's friend,  
 Nay shew'd his faults—but when would Poets mend ?  
 No place so sacred from such fops is barr'd,  
 Nor is Paul's church more safe than Paul's church  
 yard :  
 Nay, fly to Altars ; there they'll talk you dead : 625  
 For Fools rush in where Angels fear to tread.  
 Distrustful sense with modest caution speaks,  
 It still looks home, and short excursions makes ; }  
 But rattling nonsense in full vollies breaks,  
 And never shock'd, and never turn'd aside, 630  
 Bursts out, resistless, with a thund'ring tide.  
 But

VER. 620. *Garth did not write, etc.*] A common slander at that time in prejudice of that deserving author. Our Poet did him this justice, when that slander most prevail'd ; and it is now (perhaps the sooner for this very verse) dead and forgotten. P.

## V A R I A T I O N S.

VER. 624. Between this and v. 625.

In vain you shrug and sweat, and strive to fly ;  
 These know no *Manners* but of Poetry.  
 They'll stop a hungry Chaplain in his grace,  
 To treat of Unities of time and place.

## ESSAY ON CRITICISM. 121

But where's the man, who counsel can bestow,  
Still pleas'd to teach, and yet not proud to know ?  
Unbias'd, or by favour, or by spite ;  
Not dully prepossess'd, nor blindly right ; 635  
Tho' learn'd, well-bred ; and tho' well-bred, sincere ;  
Modestly bold, and humanly severe :  
Who to a friend his faults can freely show,  
And gladly praise the merit of a foe ?  
Blest with a taste exact, yet unconfin'd ; 640  
A knowledge both of books and human kind ;  
Gen'rous converse ; a soul exempt from pride ;  
And love to praise, with reason on his side ?  
Such once were Critics ; such the happy few,  
Athens and Rome in better ages knew. 645  
The mighty Stagirite first left the shore,  
Spread all his sails, and durst the deeps explore ;

He

VER. 632. *But where's the man, etc.*] The Poet, by his manner of asking after this Character, and telling us, when he had described it, that *such once were Critics*, does not encourage us to search for it in modern writers. And indeed the discovery of him, if it could be made, would be but an invidious busines. I will venture no farther than to name the piece of Criticism in which these marks may be found. It is intituled, *Q. Hor. Fl. Ars Poetica, with an English Commentary and Notes.*

### VARIATIONS.

Between v. 647 and 648, I found the following lines, since suppress'd by the author :

That bold Columbus of the realms of wit,  
Whose first discov'ry's not exceeded yet.  
Led by the light of the Mæonian Star,  
He steer'd securely, and discover'd far.  
He, when all Nature was subdu'd before.  
Like his great Pupil, sigh'd, and long'd for more :  
Fancy's wild regions yet unvanquish'd lay,  
A boundless empire, and that own'd no sway.  
Poets, etc.

## 122 ESSAY ON CRITICISM.

He steer'd securely, and discover'd far,  
Led by the light of the Mæonian Star.  
Poets, a race long unconfin'd, and free, 650  
Still fond and proud of savage liberty,  
Receiv'd his laws; and stood convinc'd 'twas fit,  
Who conquer'd Nature, should preside o'er Wit.

Horace still charms with graceful negligence,  
And without method talks us into sense, 655  
Will, like a friend, familiarly convey  
The truest notions in the easiest way.  
He, who supreme in judgment, as in wit,  
Might boldly censure, as he boldly writ, 659  
Yet judg'd with coolness, tho' he sung with fire;  
His Precepts teach but what his works inspire.  
Our Critics take a contrary extreme,  
They judge with fury, but they write with feeble :  
Nor suffers Horace more in wrong Translations  
By Wits, than Critics in as wrong Quotations. 665

See

VER. 653. *Who conquer'd Nature, should preside o'er Wit.*] By this is not meant *physical* Nature, but *moral*. The force of the observation consists in our understanding it in this sense. For the Poet not only uses the word *Nature* for *human nature*, throughout this poem; but also, where, in the beginning of it, he lays down the principles of the arts he treats of, he makes the knowledge of *human nature* the foundation of all *Criticism* and *Poetry*. Nor is the observation less true than apposite. For, *Aristotle's natural* enquiries were superficial, and ill-made, tho' extensive: But his *logical* and *moral* works are incomparable. In these he has unfolded the human mind, and laid open all the recesses of the heart and understanding; and by his *Categories*, not only conquer'd *Nature*, but kept her in *tenfold chains*: Not as *Dulness* kept the *Muses*, in the *Dunciad*, to silence them; but as *Aristaeus* held *Proteus* in *Virgil*, to deliver *Oracles*.

## ESSAY ON CRITICISM. 123

See Dionysius Homer's thoughts refine,  
And call new beauties forth from ev'ry line !

Fancy and art in gay Petronius please,  
The scholar's learning, with the courtier's 'ease.

In grave Quintilian's copious work, we find 670  
The justest rules, and clearest method join'd :  
Thus useful arms in magazines we place,  
All rang'd in order, and dispos'd with grace,  
But less to please the eye, than arm the hand,  
Still fit for use, and ready at command. 675

Thee, bold Longinus ! all the Nine inspire,  
And bless their Critic with a Poet's fire.

An ardent Judge, who zealous in his trust,  
With warmth gives sentence, yet is always just ;  
Whose own example strengthens all his laws ; 680  
And is himself that great Sublime he draws.

Thus long succeeding Critics justly reign'd,  
Licence repress'd, and useful laws ordain'd.  
Learning and Rome alike in empire grew ; 684  
And Arts still follow'd where her Eagles flew ;  
From the same foes, at last, both felt their doom,  
And the same age saw Learning fall, and Rome.  
With Tyranny, then Superstition join'd,  
As that the body, this enslav'd the mind ;  
Much was believ'd, but little understood, 690  
And to be dull was constru'd to be good ;

A second

VER. 666. *See Dionysius]* Of Halicarnassus. P.

### VARIATIONS.

Between ver. 691 and 692, the author omitted these  
two,

Vain Wits and Critics were no more allow'd,  
When none but Saints had licence to be proud. P.

124 ESSAY ON CRITICISM.

A second deluge Learning thus o'er-run,  
And the Monks finish'd what the Goths begun.

At length Erasmus, that great injur'd name,  
(The glory of the Priesthood, and the shame !)  
Stem'd the wild torrent of a barb'rous age, 696  
And drove those holy Vandals off the stage.

But see ! each Muse, in LEO's golden days,  
Starts from her trance, and trims her wither'd bays,  
Rome's ancient Genius, o'er its ruins spread, 700  
Shakes off the dust, and rears his rev'rend head.

Then Sculpture and her sister-arts revive ;  
Stones leap'd to form, and rocks began to live ;  
With sweeter notes each rising Temple rung ;  
A Raphael painted, and a Vida sung. 705  
Immortal Vida : on whose honour'd brow  
The Poet's bays and Critic's ivy grow :  
Cremona now shall ever boast thy name,  
As next in place to Mantua, next in fame ! 709

But

VER. 695. *The glory of the Priesthood and the shame,*] Our author elsewhere lets us know what he esteems to be the *glory of the Priesthood* as well as of a Christian in general, where, comparing himself to *Erasmus*, he says,

*In MODERATION placing all my glory,*  
and consequently, what he esteems to be the *shame* of it. The whole of this character belong'd most eminently and almost solely to *Erasmus*: For the other Reformers, such as *Luther*, *Calvin*, and their followers, understood so little in what true Christian Liberty consisted, that they carried with them, into the reformed Churches, that very spirit of persecution, which had driven them from the church of Rome.

IMITATIONS.

VER. 708. *As next in place to Mantua,*] Alluding to *Mantua* *wæ miseræ nimtum vicina Cremonæ.* Virg.

## ESSAY ON CRITICISM. 125

But soon by impious arms from Latium chas'd,  
Their ancient bounds the banish'd Muses pass'd ;  
Thence Arts o'er all the northern world advance,  
But Critic-learning flourish'd most in France :  
The rules a nation, born to serve, obeys ;  
And Boileau still in right of Horace sways. 715  
But we, brave Britons, foreign laws despis'd,  
And kept unconquer'd, and unciviliz'd ;  
Fierce for the liberties of wit, and bold,  
We still defy'd the Romans, as of old.  
Yet some there were, among the founder few  
Of those who less presum'd, and better knew, 721  
Who durst assert the juster ancient cause,  
And here restor'd Wit's fundamental laws,  
Such was the Muse, whose rules and practice tell,  
" Nature's chief Master-piece is writing well." 725

Such

VER. 724. *Such was the Muse—*] *Essay on Poetry* by the Duke of Buckingham. Our Poet is not the only one of his time who complimented this *Essay*, and its noble Author. Mr. Dryden had done it very largely in the Dedication to his translation of the *Æneid*; and Dr. Garth in the first Edition of his *Dispensary* says,

*The Tyber now no courtly Gallus sees,  
But smiling Thames enjoys his Normanbys.*

Tho' afterwards omitted, when parties were carried so high in the reign of Queen Anne, as to allow no commendation to an opposite in Politics. The Duke was all his life a steady adherent to the Church of England Party, yet an enemy to the extravagant measures of the Court in the reign of Charles II. On which account after having strongly patronized Mr. Dryden, a coolness succeeded between them on that poet's absolute attachment to the Court, which carried him some lengths beyond what the Duke could approve of. This Nobleman's true

126 ESSAY ON CRITICISM.

Such was Roscommon, not more learn'd than good,  
With manners gen'rous as his noble blood ;  
To him the wit of Greece and Rome was known,  
And ev'ry author's merit, but his own.

Such late was Walsh—the Muse's judge and friend,  
Who justly knew to blame or to commend ; 731  
To failings mild, but zealous for desert ;  
The clearest head, and the sincerest heart.

This humble praise, lamented shade ! receive,  
This praise at least a grateful Muse may give : 735  
The Muse, whose early voice you taught to sing,  
Prescrib'd her heights, and prun'd her tender wing,  
(Her guide now lost) no more attempts to rise,  
But in low numbers short excursions tries : 739  
Content, if hence th' unlearn'd their wants may view,  
The learn'd reflect on what before they knew :  
Careless of censure, nor too fond of fame ;  
Still pleas'd to praise, yet not afraid to blame ;  
Averse alike to flatter, or offend ; 744  
Not free from faults, nor yet too vain to mend.

true character had been very well marked by Mr. Dryden  
before,

*the Muse's friend,*  
*Himself a Muse. In Sanadrin's debate*  
*True to his prince, but not a slave of state.*

Abs. and Achit.

Our Author was more happy, he was honour'd very  
young with his friendship, and it continued till his death  
in all the circumstances of a familiar esteem.

T H E  
R A P E of the L O C K.  
A N  
HEROI-COMICAL  
P O E M.

Written in the Year M DCC XII.

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T O

## Mrs. ARABELLA FERMOR.

MADAM,

IT will be in vain to deny that I have some regard for this piece, since I dedicate it to You. Yet you may bear me witness, it was intended only to divert a few young Ladies, who have good sense and good humour enough to laugh not only at their sex's little unguarded follies, but at their own. But as it was communicated with the air of a Secret, it soon found its way into the world. An imperfect copy having been offer'd to a Bookseller, you had the good-nature for my sake to consent to the publication of one more correct: This I was forc'd to, before I had executed half my design, for the Machinery was entirely wanting to compleat it.

The Machinery, Madam, is a term invented by the Critics, to signify that part which the Deities, Angels, or Dæmons are made to act in a Poem: For the ancient Poets are in one respect like many modern Ladies: let an action be never so trivial in itself, they always make it appear of the utmost importance. These Machines I determin'd to raise on a very new and odd foundation, the Rosicrucian doctrine of Spirits.

I know how disagreeable it is to make use of hard words before a Lady; but 'tis so much the concern of a Poet to have his works understood, and particularly by your Sex, that you must give me leave to explain two or three difficult terms.

The Rosicrucians are a people I must bring you acquainted with. The best account I know of them is in a French book call'd *Le Comte de Gabalis*, which

VOL. I.

K

both

both in its title and size is so like a Novel, that many of the Fair Sex have read it for one by mistake. According to these Gentlemen, the four Elements are inhabited by Spirits, which they call Sylphs, Gnomes, Nymphs, and Salamanders. The Gnomes or Dæmons of Earth delight in mischief; but the Sylphs, whose habitation is in the Air, are the best-condition'd creatures imaginable. For they say, any mortals may enjoy the most intimate familiarities with these gentle Spirits, upon a condition very easy to all true Adepts, an inviolate preservation of Chastity.

As to the following Cantos, all the passages of them are as fabulous, as the Vision at the beginning, or the Transformation at the end; (except the loss of your Hair, which I always mention with reverence.) The Human persons are as fictitious as the Airy ones; and the character of Belinda, as it is now manag'd, resembles you in nothing but in Beauty.

If this Poem had as many Graces as there are in your Person, or in your Mind, yet I could never hope it should pass thro' the world half so Uncensur'd as you have done. But let its fortune be what it will, mine is happy enough, to have given me this occasion of assuring you that I am, with the trueſt esteem,

M A D A M,

*Your most obedient, humble Servant,*

A. P O P E

T H E





*Aug. Waller Del. Et Sculp.*

*This Lock the Muse shall consecrate to Fame,  
And midst the Stars inscribe Belinda's Name...*

*Rape of the Lock.*

THE

# R A P E of the LOCK.

\* Nolueram, Belinda, tuos violare capillos ;  
Sed juvat, hoc precibus me tribuisse tuis. MART.

## CANTO L.

WHAT dire offence from am'rous causes  
springs,  
What mighty contests rise from trivial things,  
I sing—This verse to CARYL, Muse ! is due :  
This, ev'n Belinda may vouchsafe to view :

K 2 Slight

\* It appears, by this Motto, that the following Poem was written or published at the Lady's request. But there are some further circumstances not unworthy relating. Mr. Caryl (a Gentleman who was Secretary to Queen Mary, wife of James II. whose fortunes he followed into France, Author of the Comedy of *Sir Solomon Single*, and of several translations in Dryden's *Miscellanies*) originally proposed the subject to him in a view of putting an end, by this piece of ridicule, to a quarrel that was risen between two noble Families, those of Lord Petre and of Mrs. Fermor, on the trifling occasion of his having cut off a lock of her hair. The Author sent it to the Lady, with whom he was acquainted; and she took it so well as to give about copies of it. That first sketch (we learn from one of his Letters) was written in less than a fortnight, in 1711. in two Canto's only, and it was so printed; first, in a *Miscellany* of Bern. Lintot's, without the name of the Author. But it was received so well that he made it more considerable the next year by the addition

132 THE RAPE OF THE LOCK.

Slight is the subject, but not so the praise, 5  
If She inspire, and He approve my lays.

Say what strange motive, Goddess! could compel  
A well-bred Lord t'assault a gentle Belle?

Oh say what stranger cause, yet unexplor'd,  
Could make a gentle Belle reject a Lord? 10

In tasks so bold, can little men engage,  
And in soft bosoms dwells such mighty Rage?

Sol thro' white curtains shot a tim'rous ray,  
And ope'd those eyes that must eclipse the day:  
Now lap-dogs give themselves the rousing shake,  
And sleepless lovers, just at twelve, awake: 16  
Thrice rung the bell, the slipper knock'd the ground,  
And the press'd watch return'd a silver sound.

Belinda

addition of the machinery of the Sylphs, and extended it to five Canto's. We shall give the reader the pleasure of seeing in what manner these additions were inserted, so as to seem not to be added; but to grow out of the Poem. See Notes, Cant. I. v. 19, etc. P.

This insertion he always esteemed, and justly, the greatest effort of his *skill* and *art* as a Poet.

V A R I A T I O N S.

V E R. 11, 12. It was in the first editions,  
And dwells such rage in softest bosoms then,  
And lodge such daring Souls in little Men? P.

V E R. 13, etc. Stood thus in the first Edition,  
Sol thro' white curtains did his beams display,  
And ope'd those eyes which brighter shone than they;  
Shock just had giv'n himself the rousing shake,  
And Nymphs prepar'd their Chocolate to take;  
Thrice the wrought slipper knock'd against the  
ground,  
And striking watches the tenth hour resound. P.

## THE RAPE OF THE LOCK. 133

Belinda still her downy pillow prest,  
Her guardian SYLPH prolong'd the balmy rest :  
'Twas He had summon'd to her silent bed 21  
The morning-dream that hover'd o'er her head.  
A Youth more glitt'ring than a Birth-night Beau,  
(That ev'n in slumber caus'd her cheek to glow)  
Seem'd to her ear his winning lips to lay, 25  
And thus in whispers said, or seem'd to say.

Fairest of mortals, thou distinguish'd care  
Of thousand bright Inhabitants of Air !  
If e'er one Vision touch thy infant thought,  
Of all the Nurse and all the Priest have taught ;  
Of airy Elves by moonlight shadows seen, 31  
The silver token, and the circled green,  
Or virgins visited by Angel-pow'rs,  
With golden crowns and wreaths of heav'nly flow'rs ;  
Hear and believe ! thy own importance know, 35  
Nor bound thy narrow views to things below.  
Some secret truths, from learned pride conceal'd,  
To Maids alone and Children are reveal'd :  
What tho' no credit doubting Wits may give ?  
The Fair and Innocent shall still believe. 40  
Know then, unnumber'd Spirits round thee fly,  
The light Militia of the lower sky :  
These, tho' unseen, are ever on the wing,  
Hang o'er the Box, and hover round the Ring.  
Think what an equipage thou hast in Air, 45  
And view with scorn two Pages and a Chair.  
As now your own, our beings were of old,  
And once inclos'd in Woman's beauteous mould ;

K 3 Thence

VER. 19. *Belinda still, etc.*] All the verses from hence to the end of this Canto, were added afterwards.

## 134 THE RAPE OF THE LOCK.

Thence, by a soft transition, we repair  
From earthly Vehicles to these of air. 50  
Think not, when Woman's transient breath is fled,  
That all her vanities at once are dead ;  
Succeeding vanities she still regards,  
And tho' she plays no more, o'erlooks the cards.  
Her joy in gilded Chariots, when alive, 55  
And love of Ombre, after death survive.  
For when the Fair in all their pride expire,  
To their first Elements their Souls retire ;  
The Sprites of fiery Termagants in Flame  
Mount up, and take a Salamander's name. 60  
Soft yielding minds to Water glide away,  
And sip, with Nymphs, their elemental Tea.  
The graver Prude sinks downward to a Gnome,  
In search of mischief still on Earth to roam.  
The light Coquettes in Sylphs aloft repair, 65  
And sport and flutter in the fields of Air.

Know farther yet ; whoever fair and chaste  
Rejects mankind, is by some Sylph embrac'd :  
For Spirits, freed from mortal laws, with ease  
Assume what sexes and what shapes they please.  
What guards the purity of melting Maids,  
In courtly balls, and midnight masquerades,  
Safe from the treach'rous friend, the daring spark,  
The glance by day, the whisper in the dark,  
When kind occasion prompts their warm desires,  
When music softens, and when dancing fires ? 75

'Tis

## IMITATIONS.

VER. 54, 55. *Quæ gratia currūm  
Armorūmque fuit vivis, quæ cura nitentes  
Pascere equos, eadem sequitur tellure reposos.*

Virg. Æn. vi. D

## THE RAPE OF THE LOCK 135

'Tis but their Sylph, the wise Celestials know,  
Tho' Honour is the word with Men below.

Some nymphs there are, too conscious of their  
face,

For life predestin'd to the Gnomes embrace. 80

These swell their prospects and exalt their pride,  
When offers are disdain'd, and love deny'd :

Then gay Ideas croud the vacant brain,  
While Peers, and Dukes, and all their sweeping train,  
And Garters, Stars, and Coronets appear, 85

And in soft sounds, Your Grace salutes their ear.

'Tis these that early taint the female soul,  
Instruct the eyes of young Coquettes to roll,  
Teach Infant-cheeks a bidden blush to know,  
And little hearts to flutter at a Beau: 90

Oft, when the World imagine women stray,  
The Sylphs thro' mystic mazes guide their way,  
Thro' all the giddy circle they pursue,  
And old impertinence expel by new.

What tender maid but must a victim fall 95

To one man's treat, but for another's ball ?

When Florio speaks what virgin could withstand,  
If gentle Damon did not squeeze her hand ?

With varying vanities, from ev'ry part,  
They shift the moving Toyshop of their heart ;

K 4

Where

VER. 78. *Tho' Honour is the word with Men below.]*  
Parody of Homer.

VER. 79. *too conscious of their face,]* i. e. too sensible  
of their beauty.

## 136 THE RAPE OF THE LOCK.

Where wigs with wigs, with sword-knots sword-knots strive, 101

Beaux banish beaux, and coaches coaches drive.

This erring mortals Levity may call,

Oh blind to truth ! the Sylphs contrive it all.

Of these am I, who thy protection claim, 105  
A watchful sprite, and Ariel is my name.

Late, as I rang'd the crystal wilds of air,

In the clear Mirror of thy ruling Star

I saw, alas ! some dread event impend,

Ere to the main this morning sun descend, 110

But heav'n reveals not what, or how, or where :

Warn'd by the Sylph, oh pious maid, beware !

This to disclose is all thy guardian can :

Beware of all, but most beware of Man !

He said ; when Shock, who thought she slept  
too long, 115

Leap'd up, and wak'd his mistress with his tongue.

'Twas then Belinda, if report say true,

Thy eyes first open'd on a Billet-doux ;

Wounds, Charms, and Ardors, were no sooner read,

But all the Vision vanish'd from thy head. 120

And

VER: 108. *In the clear Mirror*] The Language of the Platonists, the writers of the intelligible world of Spirits, etc. P.

## IMITATIONS.

## VER. 101.

*Jam clypeus clypeis, umbone repellitur umbo,  
Ense minax ensis, pede pes et cuspide cuspis, etc. Stat.*

## THE RAPE OF THE LOCK. 137

And now, unveil'd, the Toilet stands display'd,  
Each silver Vase in mystic order laid.

First, rob'd in white, the Nymph intent adores,  
With head uncover'd, the Cosmetic pow'rs.

A heav'ly Image in the glass appears, 125  
To that she bends, to that her eyes she rears ;

Th'

VER. 121. *And now, unveil'd, etc.*] The translation of these verses, containing the description of the toilette, by our Author's friend Dr. Parnelle, deserve for their humour, to be here inserted. P.

Et nunc dilectum speculum, pro more retectum,  
Emicat in mensa, quæ splendet pyxide densa :  
Tum primum lympha, se purgat candida Nympha,  
Jamque sine menda, cœlestis imago videnda,  
Nuda caput, bellos retinet, regit, implet ocellos.  
Hæc stupet explorans, ceu cultus numen adorans.  
Inferior claram Pythonissæ appetet ad aram,  
Fertque tibi caute, dicatque Superbia ! laute,  
Dona venusta ; oris, quæ cunctis, plena laboris,  
Excerpta explorat, dominamque deamque decorat.  
Pyxide devota, se pandit hic India tota,  
Et tota ex ista transpirat Arabia cista ;  
Testudo hic flectit, dum se mea Lesbia pectit ;  
Atque elephas lente, te pectit Lesbia dente ;  
Hunc maculis noris, nivei jacet ille coloris.  
Hic jacet et munde, mundus muliebris abunde ;  
Spinula resplendens æris longo ordine pendens,  
Pulvis suavis odore, et epistola suavis amore.  
Induit arma ergo Veneris pulcherrima virgo ;  
Pulchrior in præsens tempus de tempore crescens ;  
Jam reparat risus, jam surgit gratia visus,  
Jam promit cultu, mirac'la latentia vultu ;  
Pigmina jam miscit, quo plus sua Purpura gliscet,  
Et geminans bellis splendet mage fulgor ocellis.  
Stant Lemures muti, Nymphæ intentique saluti,  
Hic figit Zonam, capiti locat ille Coronam,  
Hæc manicis formam, plicis dat et altera normam ;  
Et tibi vel *Betty*, tibi vel nitidissima *Letty* !  
Gloria factorum temere conceditur horum.

## 138 THE RAPE OF THE LOCK.

Th' inferior Priestess, at her altar's side,  
 Trembling, begins the sacred rites of Pride.  
 Unnumber'd treasures ope at once, and here  
 The various off'rings of the world appear ; 130  
 From each she nicely culls with curious toil,  
 And decks the Goddess with the glitt'ring spoil.  
 This casket India's glowing gems unlocks,  
 And all Arabia breathes from yonder box.  
 The Tortoise here and Elephant unite, 135  
 Transform'd to combs, the speckled, and the white.  
 Here files of pins extend their shining rows,  
 Puffs, Powders, Patches, Bibles, Billet-doux.  
 Now awful Beauty puts on all its arms ;  
 The fair each moment rises in her charms, 140  
 Repairs her smiles, awakens ev'ry grace,  
 And calls forth all the wonders of her face ;  
 Sees by degrees a purer blush arise,  
 And keener lightnings quicken in her eyes.  
 The busy Sylphs surround their darling care, 145  
 These set the head, and those divide the hair,  
 Some fold the sleeve, whilst others plait the gown ;  
 And Betty's prais'd for labours not her own.

VER. 145. *The busy Sylphs, etc.*] Antient Traditions of the Rabbi's relate, that several of the fallen Angels became amorous of Women, and particularly some ; among the rest Afael, who lay with Naainah, the wife of Noah, or of Ham ; and who continuing impenitent, still presides over the Women's Toilets. Berephi Rabbi in Genes. vi. 2. P.

THE

THE  
RAPE of the LOCK.

CANTO II.

NOT with more glories, in th' etherial plain,  
The Sun first rises o'er the purpled main,  
Than, issuing forth, the rival of his beams  
Launch'd on the bosom of the silver Thames.  
Fair Nymphs, and well-drest Youths around her  
shone,

5

But ev'ry eye was fix'd on her alone.  
On her white breast a sparkling Cross she wore,  
Which Jews might kiss, and Infidels adore.  
Her lively looks a sprightly mind disclose,  
Quick as her eyes, and as unfix'd as those : 10  
Favours to none, to all she smiles extends ;  
Oft she rejects, but never once offends.  
Bright as the sun, her eyes the gazers strike,  
And, like the sun, they shine on all alike.  
Yet graceful ease, and sweetness void of pride 15  
Might hide her faults, if Belles had faults to hide :  
If to her share some female errors fall,  
Look on her face, and you'll forget 'em all.

This

VARIATIONS.

VER. 4. *Launch'd on the bosom*] From hence the poem  
continues, in the first Edition, to v. 46.

The rest the winds dispers'd in empty air,  
all after, to the end of this Canto, being additional. P.

140 THE RAPE OF THE LOCK.

This Nymph, to the destruction of mankind,  
Nourish'd two Locks, which graceful hung behind  
In equal curls, and well conspir'd to deck 21  
With shining ringlets the smooth iv'ry neck.  
Love in these labyrinths his slaves detains,  
And mighty hearts are held in slender chains.  
With hairy springes we the birds betray, 25  
Slight lines of hair surprize the finny prey,  
Fair tresses man's imperial race insnare,  
And beauty draws us with a single hair.

Th' advent'rous Baron the bright locks admir'd ;  
He saw, he wish'd, and to the prize aspir'd. 30  
Resolv'd to win, he meditates the way,  
By force to ravish, or by fraud betray ;  
For when success a Lover's toil attends,  
Few ask, if fraud or force attain'd his ends.

For this, ere Phœbus rose, he had implor'd 35  
Propitious heav'n, and ev'ry pow'r ador'd,  
But chiefly Love—to Love an Altar built,  
Of twelve vast French Romances, neatly gilt.  
There lay three garters, half a pair of gloves ;  
And all the trophies of his former loves ; 40  
With tender Billet-doux he lights the pyre,  
And breathes three am'rous sighs to raise the fire.  
Then prostrate falls, and begs with ardent eyes  
Soon to obtain, and long possess the prize :

The

I M I T A T I O N S.

VER. 25. *With hairy springes*] In allusion to Anacreon's manner.

VER. 28. *with a single hair*.] In allusion to those lines of Hudibras, applied to the same purpose,

*And tho' it be a two foot T. out,  
'Tis with a single hair pull'd out.*

## THE RAPE OF THE LOCK. 141

The pow'rs gave ear, and granted half his pray'r,  
The rest, the winds dispers'd in empty air. 46

But now secure the painted vessel glides,  
The sun-beams trembling on the floating tides :  
While melting music steals upon the sky,  
And soften'd sounds along the waters die ; 50  
Smooth flow the waves, the Zephyrs gently play,  
Belinda smil'd, and all the world was gay.  
All but the Sylph—with careful thoughts opprest,  
Th' impending woe sat heavy on his breast.  
He summonis strait his Denizens of air ;  
The lucid squadrons round the sails repair ;  
Soft o'er the shrouds aërial whispers breathe,  
That seem'd but Zephyrs to the train beneath.  
Some to the sun their insect-wings unfold,  
Waft on the breeze, or sink in clouds of gold ;  
Transparent forms, too fine for mortal sight, 61  
Their fluid bodies half dissolv'd in light.  
Loose to the wind their airy garments flew,  
Thin glitt'ring textures of the filmy dew,  
Dipt in the richest tincture of the skies, 65  
Where light disports in ever-mingling dyes,  
While ev'ry beam new transient colours flings,  
Colours that change whene'er they wave their wings.  
Amid the circle, on the gilded mast,  
Superior by the head, was Ariel plac'd ;  
His purple pinions op'ning to the sun, 70  
He rais'd his azure wand, and thus begun.

Ye

### IMITATIONS.

VER. 45. *The pow'rs gave ear,*] Virg. Æn. xi. P.

142 THE RAPE OF THE LOCK.

Ye Sylphs and Sylphids, to your chief give ear,  
Fays, Fairies, Genii, Elves, and Dæmons hear !  
Ye know the spheres and various tasks assign'd  
By laws eternal to th' aerial kind. 75

Some in the fields of purest Æther play,  
And bask and whiten in the blaze of day.

Some guide the course of wand'ring orbs on high,  
Or roll the planets thro' the boundless sky. 80

Some less refin'd, beneath the moon's pale light  
Pursue the stars that shoot athwart the night,  
Or suck the mists in groffer air below,  
Or dip their pinions in the painted bow,  
Or brew fierce tempests on the wintry main, 85  
Or o'er the glebe distil the kindly rain.

Others on earth o'er human race preside,  
Watch all their ways, and all their actions guide :  
Of these the chief the care of Nations own,  
And guard with Arms divine the British Throne.

Our humbler province is to tend the Fair, 91  
Not a less pleasing, tho' less glorious care ;  
To save the powder from too rude a gale,  
Nor let th' imprison'd essences exhale ;  
To draw fresh colours from the vernal flow'rs ; 95  
To steal from rainbows e'er they drop in show'rs  
A brighter wash ; to curl their waving hairs,  
Assist their blushes, and inspire their airs ;  
Nay oft, in dreams, invention we bestow,  
To change a Flounce, or add a Furbelow. 100

This day, black Omens threat the brightest Fair  
That e'er deserv'd a watchful spirit's care ;  
Some dire disaster, or by force, or flight ;  
But what, or where, the fates have wrapt in night.

THE RAPE OF THE LOCK. 143

Whether the nymph shall break Diana's law, 105  
 Or some frail China jar receive a flaw ;  
 Or stain her honour, or her new brocade ;  
 Forget her pray'rs, or miss a masquerade ;  
 Or lose her heart, or necklace at a ball ;  
 Or whether Heav'n has doom'd that Shock must  
 fall. 110

Haste then, ye spirits ! to your charge repair :  
 The flutt'ring fan be Zephyretta's care ;  
 The drops to thee, Brillante, we confign ;  
 And, Momentilla, let the watch be thine ;  
 Do thou, Crispissa, tend her fav'rite Lock ; 115  
 Ariel himself shall be the guard of Shock.

To fifty chosen Sylphs, of special note,  
 We trust th' important charge, the Petticoat :  
 Oft have we known that seven-fold fence to fail,  
 Tho' stiff with hoops, and arm'd with ribs of whale ;  
 Form a strong line about the silver bound, 121  
 And guard the wide circumference around.

Whatever spirit, careless of his charge,  
 His post neglects, or leaves the fair at large,  
 Shall feel sharp vengeance soon o'ertake his sins,  
 Be stop'd in vials, or transfix'd with pins ; 126  
 Or plung'd in lakes of bitter washes lie,  
 Or wedg'd whole ages in a bokin's eye :

Gums

IMITATIONS.

VER. 119. — *clypei dominus septemplicis Ajax.* Ovid.

VER. 121. *about the silver bound]* In allusion to the shield of Achilles,

*Thus the broad shield complete the Artist crown'd,  
 With his last hand, and pour'd the Ocean round :  
 In living Silver seem'd the waves to roll,  
 And beat the Buckler's verge, and bound the whole.*

## 144 THE RAPE OF THE LOCK.

Gums and Pomatum shall his flight restrain,  
While clog'd he beats his silken wings in vain ;  
Or Alum styptics with contracting pow'r      131  
Shrink his thin essence like a rivel'd flow'r :  
Or, as Ixion fix'd, the wretch shall feel  
The giddy motion of the whirling Mill,  
In fumes of burning Chocolate shall glow,      135  
And tremble at the sea that froths below !

He spoke ; the spirits from the sails descend ;  
Some, orb in orb, around the nymph extend ;  
Some thrid the mazy ringlets of her hair ;  
Some hang upon the pendants of her ear ;      140  
With beating hearts the dire event they wait,  
Anxious, and trembling for the birth of Fate.

THE

T H E  
**R A P E of the L O C K.**

C A N T O III.

**C**LOSE by those meads, for ever crown'd with  
 flow'rs,

Where Thames with pride surveys his rising tow'rs,  
 There stands a structure of majestic frame,  
 Which from the neighb'ring Hampton takes its  
 name.

Here Britain's statesmen oft the fall foredoom      5  
 Of foreign Tyrants, and of Nymphs at home ;  
 Here thou, great ANNA ! whom three realms obey,  
 Dost sometimes counsel take—and sometimes Tea.

Hither the heroes and the nymphs resort,  
 To taste awhile the pleasures of a Court ;      10  
 In various talk th' instructive hours they paſt,  
 Who gave the ball, or paid the viſit laſt ;  
 One speaks the glory of the British Queen,  
 And one describes a charming Indian ſcreen ;  
 A third interprets motions, looks, and eyes ;      15  
 At ev'ry word a reputation dies.

V A R I A T I O N S.

V E R. 1. *Close by those meads,]* The first Edition con-  
 tinues from this line to v. 24. of this Canto. P.

V E R. 11, 12. Originally in the first Edition,  
 In various talk the chearful hours they paſt,  
 Of, who was bit, or who capotted laſt. P.

## 146 THE RAPE OF THE LOCK.

Snuff, or the fan, supply each pause of chat,  
With singing, laughing, ogling, *and all that.*

Mean while, declining from the noon of day,  
The sun obliquely shoots his burning ray ; 20  
The hungry Judges soon the sentence sign,  
And wretches hang that jury-men may dine ;  
The merchant from th' Exchange returns in peace,  
And the long labours of the Toilet cease.

Belinda now, whom thirst of fame invites, 25  
Burns to encounter two advent'rous Knights,  
At Ombre singly to decide their doom ;  
And swells her breast with conquests yet to come.  
Strait the three bands prepare in arms to join,  
Each band the number of the sacred nine. 30  
Soon as she spreads her hand, th' aërial guard  
Descend, and sit on each important card :  
First Ariel perch'd upon a Matadore,  
Then each, according to the rank they bore ;  
For Sylphs, yet mindful of their ancient race, 35  
Are, as when women, wondrous fond of place.

Behold, four Kings in majesty rever'd,  
With hoary whiskers and a fork'd beard ;  
And four fair Queens whose hands sustain a flow'r,  
Th' expressive emblem of their softer pow'r ; 40  
Four Knaves in garbs succinct, a trusty band,  
Caps on their heads, and halberts in their hand ;  
And particolour'd troops, a shining train,  
Draw forth to combat on the velvet plain.

The

## VARIATIONS.

VER. 24. *And the long labours of the Toilet cease.*] All  
that follows of the game at *Ombre*, was added since the  
first Edition, till v. 105. which connected thus,

Sudden the board with cups and spoons is crown'd. P.

## THE RAPE OF THE LOCK. 147

The skilful Nymph reviews her force with care :  
Let Spades be trumps ! she said, and trumps they  
were. 46

Now move to war her sable Matadores,  
In show like leaders of the swarthy Moors.  
Spadillio first, unconquerable Lord !  
Led off two captive trumps, and swept the board.  
As many more Manillio forc'd to yield, 51

And march'd a victor from the verdant field.  
Him Basto follow'd, but his fate more hard  
Gain'd but one trump and one Plebeian card.  
With his broad sabre next, a chief in years, 55  
The hoary Majesty of Spades appears,  
Puts forth one manly leg, to fight reveal'd,  
The rest, his many-colour'd robe conceal'd.  
The rebel Knave, who dares his prince engage,  
Proves the just victim of his royal rage. 60  
Ev'n mighty Pam, that Kings and Queens o'erthrew  
And mow'd down armies in the fights of Lu,  
Sad chance of war ! now destitute of aid,  
Falls undistinguish'd by the victor Spade !

Thus far both armies to Belinda yield ; 65  
Now to the Baron fate inclines the field.  
His warlike Amazon her host invades,  
Th' imperial consort of the crown of Spades.  
The Club's black Tyrant first her victim dy'd,  
Spite of his haughty mien, and barb'rous pride :

L 2

What

VER. 47. *Now move to war, etc.*] The whole idea of  
this description of a game at Ombre, is taken from Vi-  
da's description of a game at Chess, in his poem intit.  
*Scacchia Ludus.*

## 148 THE RAPE OF THE LOCK.

What boots the regal circle on his head, 71  
 His giant limbs, in state unwieldy spread ;  
 That long behind he trails his pompous robe,  
 And, of all monarchs, only grasps the globe ?  
 The Baron now his Diamonds pours apace ; 75  
 Th' embroider'd King who shows but half his face,  
 And his resplendent Queen, with pow'rs combin'd  
 Of broken troops an easy conquest find.  
 Clubs, Diamonds, Hearts, in wild disorder seen,  
 With throngs promiscuous strow the level green.  
 Thus when dispers'd a routed army runs, 81  
 Of Asia's troops, and Afric's fable sons,  
 With like confusion different nations fly,  
 Of various habit, and of various dye,  
 The pierc'd battalions d.f-united fall, 85  
 In heaps on heaps ; one fate o'erwhelms them all.

The Knave of Diamonds tries his wily arts,  
 And wins (oh shameful chance !) the Queen of  
 Hearts.

At this, the blood the virgin's cheek forsook,  
 A livid paleness spreads o'er all her look ; 92  
 She sees, and trembles at th' approaching ill,  
 Just in the jaws of ruin, and Codille.  
 And now, (as oft in some distemper'd State)  
 On one nice Trick depends the gen'ral fate.  
 An Ace of Hearts steps forth : The King unseen  
 Lurk'd in her hand, and mourn'd his captive Queen :  
 He springs to vengeance with an eager pace,  
 And falls like thunder on the prostrate Ace.  
 The nymph exulting fills with shouts the sky ;  
 The walls, the woods, and long canals reply. 100

O thought-

O thoughtless mortals ! ever blind to fate,  
Too soon dejected, and too soon elate.  
Sudden, these honours shall be snatch'd away,  
And curs'd for ever this victorious day.

For lo ! the board with cups and spoons is crown'd,  
The berries crackle, and the mill turns round ; 105  
On shining Altars of Japan they raise  
The silver lamp ; the fiery spirits blaze :  
From silver spouts the grateful liquors glide,  
While China's earth receives the smoaking tide :  
At once they gratify their scent and taste, 111  
And frequent cups prolong the rich repaste.  
Strait hover round the Fair her airy band ;  
Some, as she sipp'd, the fuming liquor fann'd,  
Some o'er her lap their careful plumes display'd,  
Trembling, and conscious of the rich brocade. 116  
Coffee, (which makes the politician wise,  
And see thro' all things with his half-shut eyes)  
Sent up in vapours to the Baron's brain  
New stratagems, the radiant Lock to gain. 120  
Ah cease, rash youth ! desist ere 'tis too late,  
Fear the just Gods, and think of Scylla's Fate !

L 3

Chang'd

VER. 122. and tblink of Scylla's Fate !] Vide Ovid  
Metam. viii. P.

## V A R I A T I O N S.

VER. 105. Sudden the board, etc.] From hence, the  
first Edition continues to v. 134. P.

## I M I T A T I O N S.

VER. 101.

*Nescia mens hominum fati sortisque futuræ,  
Et servare modum, rebus sublata secundis !  
Turno tempus erit, magno cum optaverit emptum  
Intactum Pallanta ; et cum spolia ista diemque  
Oderit*

Virg.

150 THE RAPE OF THE LOCK.

Chang'd to a bird, and sent to flit in air,  
She dearly pays for Nisus' injur'd hair !

124

But when to mischief mortals bend their will,  
How soon they find fit instruments of ill ?  
Just then, Clarissa drew with tempting grace  
A two-edg'd weapon from her shining case :  
So Ladies in Romance assist their Knight,  
Present the spear, and arm him for the fight. 130  
He takes the gift with rev'rence, and extends  
The little engine on his finger's ends ;  
This just behind Belinda's neck he spread,  
As o'er the fragrant steams she bends her head.  
Swift to the Lock a thousand Sprites repair, 135  
A thousand wings, by turns, blow back the hair ;  
And thrice they twitch'd the diamond in her ear ;  
Thrice she look'd back, and thrice the foe drew  
near.

Just in that instant, anxious Ariel sought  
The close recesses of the Virgin's thought ; 140  
As on the nosegay in her breast reclin'd,  
He watch'd th' Ideas rising in her mind,  
Sudden he view'd, in spite of all her art,  
An earth'y Lover lurking at her heart.  
Amaz'd, confus'd, he found his pow'r expir'd,  
Resign'd to fate, and with a sigh retir'd.

The

V A R I A T I O N S.

VER. 134. In the first Edition it was thus,

As o'er the fragrant steam she bends her head.  
First he expands the glitt'ring forfex wide  
T' inclose the Lock ; then joins it to divide :  
The meeting points the sacred hair disiever,  
From the fair head, for ever and for ever. v. 154.

All that is between was added afterwards. P.

THE RAPE OF THE LOCK. 151

The Peer now spreads the glitt'ring Forfex wide,  
T' inclose the Lock ; now joins it, to divide.  
Ev'n then, before the fatal engine clos'd,  
A wretched Sylph too fondly interpos'd ;      150  
Fate urg'd the sheers, and cut the Sylph in twain,  
(But airy substance soон unites again)  
The meeting points the sacred hair dissever  
From the fair head, for ever, and for ever !      154

Then flash'd the living lightning from her eyes,  
And screams of horror rend th' affrighted skies.  
Not louder shrieks to pitying heav'n are cast,  
When husbands, or when lapdogs breathe their last;  
Or when rich China vessels fall'n from high,  
In glitt'ring dust, and painted fragments lie ! 160

Let wreaths of triumph now my temples twine,  
(The Victor cry'd) the glorious Prize is mine !  
While fish in streams, or birds delight in air,  
Or in a coach and fix the British Fair,  
As long as Atalantis shall be read, 165  
Or the small pillow grace a Lady's bed,  
While visits shall be paid on solemn days,  
When num'rous wax-lights in bright order blaze,  
While nymphs take treats, or assignations give, 169  
So long my honour, name, and praise shall live !

L 4

What

VER. 152. *But airy substance*] See Milton, lib. vi.  
of Satan cut asunder by the Angel Michael. P.

VER. 16. *Atalantis*] A famous book written about that time by a woman: full of Court, and Party-scandal; and in a loose effeminacy of style and sentiment, which well suited the debauched taste of the better Vulgar.

## IMITATIONS.

VER. 163, 170.

*Dum juga montis aper, fluvios dum piscis amabit,  
Semper honos, namenque tuum laudesque manebunt.*

Virg.

152 THE RAPE OF THE LOCK.

What Time would spare, from Steel receives its date,

And monuments, like men, submit to fate !

Steel could the labour of the Gods destroy,

And strike to dust th' imperial tow'rs of Troy ;

Steel could the works of mortal pride confound,

And hew triumphal arches to the ground. 176

What wonder then, fair nymph ! thy hairs should feel,

The conqu'ring force of unresisted steel ?

IMITATIONS.

VER. 177.

*Ille quoque eversus mons est, etc.*

*Quid faciant crines, cum ferro talia cedant ?*

Catull. de com. Berenices.

THE

T H E  
R A P E of the L O C K.

## C A N T O IV.

BUT anxious cares the penive nymph op-  
pref's'd,  
And secret passions labour'd in her breast.  
Not youthful kings in battle feiz'd alive,  
Not scornful virgins who their charms survive,  
Not ardent lovers robb'd of all their bliss, 5  
Not ancient ladies when refus'd a kiss,  
Not tyrants fierce that unrepenting die,  
Not Cynthia when her manteau's pinn'd awry,  
E'er felt such rage, resentment, and despair,  
As thou, sad Virgin ! for thy ravish'd Hair. 10  
For, that sad moment, when the Sylphs withdrew,  
And Ariel weeping from Belinda flew,

Um-

## V A R I A T I O N S.

VER. 11. *For that sad moment, etc.*] All the lines from  
hence to the 94th verse that describe the house of Spleen  
are not in the first Edition ; instead of them followed  
only these,

While her rack'd Soul repose and peace requires,  
The fierce Thalestris fans the rising fires.

And continued at the 94th Verse of this Canto. P.

## I M I T A T I O N S.

VER. 1. Virg. AEn. iv. *At regina gravi, etc.* P.

## 154 THE RAPE OF THE LOCK.

Umbriel, a dusky, melancholy sprite,  
As ever fully'd the fair face of light,  
Down to the central earth, his proper scene, 15  
Repair'd to search the gloomy Cave of Spleen.

Swift on his footy pinions flits the Gnome,  
And in a vapour reach'd the dismal dome,  
No cheerful breeze this fullen region knows,  
The dreaded East is all the wind that blows. 20  
Here in a grotto, shelter'd close from air,  
And screen'd in shades from day's detested glare,  
She sighs for ever on her pensive bed,  
Pain at her side, and Megrim at her head.

Two handmaids wait the throne : alike in place,  
But diff'reng far in figure and in face.  
Here stood Ill-nature like an ancient maid,  
Her wrinkled form in black and white array'd ;  
With store of pray'rs, for mornings, nights, and  
noons, 30  
Her hand is fill'd ; her bosom with lampoons.  
There Affectation, with a fickly mien,  
Shows in her cheek the roses of eighteen,  
Practis'd to lisp, and hang the head aside,  
Faints into airs, and languishes with pride,  
On the rich quilt sinks with becoming woe, 35  
Wrapt in a gown, for sicknes, and for show.  
The fair-ones feel such maladies as these,  
When each new night-dres gives a new disease.

A constant Vapour o'er the palace flies ;  
Strange phantoms rising as the mists arise ; 40  
Dreadful, as hermit's dreams in haunted shades,  
Or bright, as visions of expiring maids.

Now

## THE RAPE OF THE LOCK. 155

Now glaring fiends, and snakes on rolling spires,  
Pale spectres, gaping tombs, and purple fires :  
Now lakes of liquid gold, Elysian scenes, 45  
And crystal domes, and Angels in machines.

Unnumber'd throngs on ev'ry side are seen,  
Of bodies chang'd to various forms by Spleen.  
Here living Tea-pots stand, one arm held out,  
One bent ; the handle this, and that the spout :  
A Pipkin there, like Homer's Tripod walks ; 51  
Here sighs a Jar, and there a Goose pye talks ;  
Men prove with child, as pow'rful fancy works,  
And maids turn'd bottles, call aloud for corks.

Safe past the Gnome thro' this fantastic band,  
A branch of healing Spleenwort in his hand.  
Then thus address'd the pow'r — Hail wayward  
Queen !

Who rule the sex to fifty from fifteen :  
Parent of vapours and of female wit,  
Who give th' hysterick, or poetic fit, 60  
On various tempers act by various ways,  
Make some take physic, others scribble plays ;  
Who cause the proud their visits to delay,  
And send the godly in a pet to pray.  
A nymph there is, that all thy pow'r disdains, 65  
And thousands more in equal mirth maintains.

But

### IMITATIONS.

VER. 51. *Homer's Tripod walks* ;] See Hom. Iliad xviii. of Vulcan's walking Tripods.

VER. 52. *and there a Goose-pye talks*.] Alludes to a real fact, a Lady of distinction imagin'd herself in this condition. P. 2

## 156 THE RAPE OF THE LOCK:

But oh ! if e'er thy Gnome could spoil a grace,  
 Or raise a pimple on a beauteous face,  
 Like Citron-waters matrons cheeks inflame,  
 Or change complexions at a losing game ;      70  
 If e'er with airy horns I planted heads,  
 Or rumpled petticoats, or tumbled beds,  
 Or caus'd suspicion when no soul was rude,  
 Or discompos'd the head-dress of a Prude,  
 Or e'er to costive lap-dog gave disease      75  
 Which not the tears of brightest eyes could ease :  
 Hear me, and touch Belinda with chagrin,  
 That single act gives half the world the spleen.

The Goddess with a discontented air  
 Seems to reject him, tho' she grants his pray'r.      80  
 A wond'rous Bag with both her hands she binds,  
 Like that where once Ulysses held the winds ;  
 There she collects the force of female lungs,  
 Sighs, sobs, and passions, and the war of tongues.  
 A Vial next she fills with fainting fears,      85  
 Soft sorrows, melting griefs, and flowing tears.  
 The Gnome rejoicing bears her gifts away,  
 Spreads his black wings, and slowly mounts to day.

Sunk in Thalestris' arms the nymph he found,  
 Her eyes dejected, and her hair unbound.      90  
 Full o'er their heads the swelling bag he rent,  
 And all the Furies issu'd at the vent.  
 Belinda burns with more than mortal ire,  
 And fierce Thalestris fans the rising fire.  
 O wretched maid ! she spread her hands, and cry'd,  
 (While Hampton's echoes, wretched maid ! reply'd)  
 Was it for this you took such constant care  
 The bodkin, comb, and essence to prepare ?

For

## THE RAPE OF THE LOCK. 157

For this your locks in paper durance bound,  
For this with tort'ring irons wreath'd around ? 100  
For this with fillets strain'd your tender head,  
And bravely bore the double loads of lead ?  
Gods ! shall the ravisher display your hair,  
While the Fops envy, and the Ladies stare !  
Honour forbid ! at whose unrival'd shrine 105  
Ease, pleasure, virtue, all our sex resign.  
Methinks already I your tears survey,  
Already hear the horrid things they say,  
Already see you a degraded toast,  
And all your honour in a whisper lost ! 110  
How shall I, then, your helpless fame defend ?  
'Twill then be infamy to seem your friend !  
And shall this prize, th' inestimable prize,  
Expos'd thro' crystal to the gazing eyes,  
And heighten'd by the diamond's circling rays,  
On that rapacious hand for ever blaze ? 116  
Sooner shall grass in Hyde-park Circus grow,  
And wits take lodgings in the sound of Bow ;  
Sooner let earth, air, sea, to Chaos fall,  
Men, monkeys, lap-dogs, parrots, perish all ! 120  
She said ; then raging to Sir Plume repairs,  
And bids her Beau demand the precious hairs :  
(Sir Plume of amber snuff-box justly vain,  
And the nice conduct of a clouded cane)

With

VER 121. *Sir Plume repairs,*] Sir George Brown. He was the only one of the Party who took the thing seriously. He was angry, that the Poet should make him talk nothing but nonsense ; and, in truth, one could not well blame him.

158 THE RAPE OF THE LOCK.

With earnest eyes, and round unthinking face, 125  
He first the snuff-box open'd, then the case,

And thus broke out—"My Lord, why, what the  
" devil?

" Z—ds! damn the lock! 'fore Gad, you must be  
" civil!

" Plague on't! 'tis past a jest—nay prithee, pox!

" Give her the hair"—he spoke, and rapp'd his box,  
It grieves me much (reply'd the Peer again)

Who speaks so well should ever speak in vain.

But by this Lock, this sacred Lock I swear,

(Which never more shall join its parted hair;

Which never more its honours shall renew, 135

Clip'd from the lovely head where late it grew)

That while my nostrils draw the vital air,

This hand, which won it, shall for ever wear.

He spoke, and speaking, in proud triumph spread

The long-contended honours of her head. 140

But Umbriel, hateful Gnome! forbears not so ;  
He breaks the Vial whence the sorrows flow.

Then see ! the nymph in beauteous grief appears,

Her eyes half-languishing, half-drown'd in tears ;

On her heav'd bosom hung her drooping head,

Which, with a sigh, she rais'd ; and thus she said :

For

VER. 141. *But Umbriel, hateful Gnome! forbears not so ; He breaks the Vial whence the sorrows flow.*] These two lines are additional ; and assign the cause of the different operation on the Passions of the two Ladies. The poem went on before without that distinction, as without any Machinery to the end of the Canto. P.

IMITATIONS.

VER. 133. *But by this Lock,*] In allusion to Achilles's oath in former, Il. i. P.

## THE RAPE OF THE LOCK. 159

For ever curs'd be this detested day,  
Which snatch'd my best, my fav'rite curl away !  
Happy ! ah ten times happy had I been,  
If Hampton-Court these eyes had never seen ! 150  
Yet am not I the first mistaken maid  
By love of Courts to num'rous ills betray'd.  
Oh had I rather un-admir'd remain'd  
In some lone isle, or distant Northern land ;  
Where the gilt Chariot never marks the way, 156  
Where none learn Ombre, none e'er taste Bohea !  
There kept my charms conceal'd from mortal eye,  
Like roses, that in deserts bloom and die.  
What mov'd my mind with youthful Lords to roam ?  
O had I stay'd, and said my pray'rs at home ! 160  
'Twas this, the morning omens seem'd to tell,  
Thrice from my trembling hand the patch-box fell ;  
The tott'ring China shook without a wind,  
Nay Poll sat mute, and Shock was most unkind !  
A Sylph too warn'd me of the threats of fate, 165  
In mystic visions, now believ'd too late !  
See the poor remnants of these slighted hairs !  
My hands shall rend what ev'n thy rapine spares :  
These in two fable ringlets taught to break,  
Once gave new beauties to the snowy neck ; 170  
The sister-lock now fits uncouth, alone,  
And in its fellow's fate foresees its own ;  
Uncurl'd it hangs, the fatal sheers demands,  
And tempts once more, thy sacrilegious hands.  
Oh hadst thou, cruel ! been content to seize 175  
"airs less in sight, or any hairs but these !

THE

## 158 THE RAPE OF THE LOCK.

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Hairs less in sight, or any hairs but these !

THE

T H E  
R A P E of the L O C K.

## C A N T O V.

SHE said : the pitying audience melt in tears.  
But Fate and Jove had stopp'd the Baron's ears.  
In vain Thalestris with reproach assails,  
For who can move when fair Belinda fails ?  
Not half so fix'd the Trojan could remain,  
While Anna begg'd and Dido rag'd in vain. 5  
Then grave Clarissa graceful wav'd her fan ;  
Silence ensu'd, and thus the nymph began.

Say why are Beauties prais'd and honour'd most,  
The wise man's passion, and the vain man's toast ?

Why

## V A R I A T I O N S.

VER. 7. *Then grave Clarissa, etc.*] A new Character introduced in the subsequent Editions, to open more clearly the MORAL of the Poem, in a parody of the speech of Sarpedon to Glaucus in Homer. P.

## I M I T A T I O N S.

VER. 9. *Say why are Beauties, etc.*]

*Why boast we, Glaucus ! our extended reign,  
Where Xanthus' streams enrich the Lycian plain ;  
Our num'rous herds that range the fruitful field,  
And hills where vines their purple harvest yeld ;  
Our foaming bowls with purer nectar crown'd,  
Our feasts enhanc'd with music's sprightly sound ;*

Why

## THE RAPE OF THE LOCK. 161

Why deck'd with all that land and sea afford,  
Why Angels call'd, and Angel-like ador'd ?  
Why round our coaches croud the white-glov'd  
Beaux,  
Why bows the side-box from its inmost rows ?  
How vain are all these glories, all our pains, 15  
Unless good sense preserve what beauty gains :  
That men may say, when we the front-box grace,  
Behold the first in virtue as in face !  
Oh ! if to dance all night, and dress all day,  
Charm'd the small-pox, or chas'd old age away ;  
Who would not scorn what housewife's cares pro-  
duce,  
Or who would learn one earthly thing of use ?  
To patch, nay ogle, might become a Saint,  
Nor could it sure be such a sin to paint.

*Why on those shores are we with joy survey'd ;  
Admir'd as heroes, and as Gods obey'd ;  
Unless great a&ts superior merit prove,  
And vindicate the bounteous pow'r's above ?  
'Tis ours, the dignity they give, to grace ;  
The first in valour, as the first in place :  
That when with wond'ring eyes our martial bands  
Behold our deeds transcending our command :  
Such, they may cry, deserve the sou'reign state,  
Whom those that envy, dare not imitate ;  
Could all our care elude the gloomy grave,  
Which claims no less the fearful than the brave,  
For lust of fame I should not vainly dare  
In fighting fields, nor urge thy soul to war.  
But since, alas ! ignoble age must come,  
Disease, and death's inexorable doom ;  
The life which others pay, let us beforw,  
And give to fame what we to nature owe ;  
Brave tho' we fall, and honour'd if we live,  
Or let us glory gain, or glory give.*

## 162 THE RAPE OF THE LOCK.

But since, alas ! frail beauty must decay, 25  
Carl'd or uncurl'd, since Locks will turn to grey ;  
Since painted, or not painted, all shall fade,  
And she who scorns a man, must die a maid ;  
What then remains, but well our pow'r to use,  
And keep good-humour still whate'er we lose ? 30  
And trust me, dear ! good-humour can prevail,  
When airs, and flights, and screams, and scolding  
fail.

Beauties in vain their pretty eyes may roll ;  
Charms strike the sight, but merit wins the soul.

So spoke the Dame, but no applause ensu'd ; 35  
Belinda frown'd, Thalestris call'd her Prude.  
To arms, to arms ! the fierce Virago cries,  
And swift as lightning to the combat flies.  
All side in parties, and begin th' attack ;  
Fans clap, silks ruffle, and tough whalebones crack ;  
Heroes and Heroines shouts confus'dly rise, 41  
And base, and treble voices strike the skies.  
No common weapons in their hands are found,  
Like Gods they fight, nor dread a mortal wound.  
So when bold Homer makes the Gods engage,  
And heav'ly breasts with human passions rage ;  
'Gainst

VER. 45. *So when bold Homer]* Homer, Il. xx. P.

### VARIATIONS.

VER. 37. *To arms, to arms !]* From hence the first Edition goes on to the Conclusion, except a very few short insertions added, to keep the Machinery in view to the end of the poem. P.

### IMITATIONS.

VER. 35. *So spoke the Dame,]* It is a verse frequently repeated in Homer after any speech,

*So spoke— and all the Heroes applauded.* P.

THE RAPE OF THE LOCK. 163

'Gainst Pallas, Mars ; Latona, Hermes arms ; 47  
 And all Olympus rings with loud alarms :  
 Jove's thunder roars, heav'n trembles all around,  
 Blue Neptune storms, the bellowing deeps resound :  
 Earth shakes her nodding tow'rs, the ground gives  
 way, 51

And the pale ghosts start at the flash of day !

Triumphant Umbriel on a sconce's height  
 Clap'd his glad wings, and fate to view the fight :  
 Prop'd on their bodkin spears, the Sprites survey  
 The growing combat, or assist the fray. 55

While thro' the press enrag'd Thalestris flies,  
 And scatters death around from both her eyes,  
 A Beau and Witling perish'd in the throng,  
 One dy'd in metaphor, and one in song. 60

" Oh cruel nymph ! a living death I bear,  
 Cry'd Dapperwit, and sunk beside his chair.  
 A mournful glance Sir Fopling upwards cast,  
 " Those eyes are made so killing—was his last.

Thus on Mæander's flow'ry margin lies 65  
 Th' expiring Swan, and as he sings he dies.

When bold Sir Plume had drawn Clarissa down,  
 Chloe stepp'd in, and kill'd him with a frown ;

M 2 She

V A R I A T I O N S.

V E R. 53. *Triumphant Umbriel*] These four lines added, for the reason before mentioned. P.

I M I T A T I O N S.

V E R. 53. *Triumphant Umbriel*] Minerva in like manner, during the Battle of Ulysses with the Suitors in Odyss. perches on a beam of the roof to behold it. P.

V E R. 64. *Those eyes are made so killing*] The words of a Song in the Opera of Camilla P.

V E R. 65. *Thus on Mæander's flow'ry margin lies*]

*Sic ubi fata vocant, udis a'gestus in herbis,*

*Ad vadu Mæandri concinuit albus olor.* Ov. Ep. P.

## 164 THE RAPE OF THE LOCK.

She smil'd to see the doughty heroe slain,  
But, at her smile, the Beau reviv'd again.

70

Now Jove suspends his golden scales in air,  
Weighs the Mens wits against the Lady's hair ;  
The doubtful beam long nods from side to side ;  
At length the wits mount up, the hairs subside.

See fierce Belinda on the Baron flies, 75  
With more than usual lightning in her eyes :  
Nor fear'd the Chief th' unequal fight to try,  
Who sought no more than on his foe to die.  
But this bold Lord with manly strength endu'd,  
She with one finger and a thumb subdu'd : 80  
Just where the breath of life his nostrils drew,  
A charge of Snuff the wily virgin threw ;  
The Gnomes direct, to ev'ry atom just,  
The pungent grains of titillating dust.  
Sudden, with starting tears each eye o'erflows, 85  
And the high dome re-echoes to his nose.

Now meet thy fate, incens'd Belinda cry'd,  
And drew a deadly bodkin from her side.  
(The same, his ancient personage to deck,  
Her great great grandfire wore about his neck, 90  
In three seal-rings ; which after, melted down,  
Form'd a vast buckle for his widow's gown :  
Her infant grandame's whistle next it grew,  
The bells she jingled, and the whistle blew ;

Then

VER. 71. Now Jove, etc.] Vid. Homer Il. viii. and  
Virg. Aen. xii. P.

## IMITATION 3.

VER. 83. The Gnomes direct,] These two lines added  
for the above reason. P.

VER. 89. The same, his ancient personage to deck ] In  
imitation of the progres f amemnon's sceptre in  
Homer, Il. ii. P. 6

## THE RAPE OF THE LOCK. 165

Then in a bodkin grac'd her mother's hairs, 95  
Which long she wore, and now Belinda wears.)

Boast not my fall (he cry'd) insulting foe !  
Thou by some other shalt be laid as low.  
Nor think, to die dejects my lofty mind :  
All that I dread is leaving you behind ! 100  
Rather than so, ah let me still survive,  
And burn in Cupid's flames,—but burn alive.

Restore the Lock ! she cries ; and all around  
Restore the Lock ! the vaulted roofs rebound.  
Not fierce Othello in so loud a strain 105  
Roar'd for the handkerchief that caus'd his pain.  
But see how oft ambitious aims are crost'd,  
And chiefs contend 'till all the prize is lost !  
The Lock, obtain'd with guilt, and kept with pain,  
In ev'ry place is sought, but sought in vain : 110  
With such a prize no mortal must be blest,  
So heav'n decrees ! with heav'n who can contest ?

Some thought it mounted to the Lunar sphere,  
Since all things lost on earth are treasur'd there.  
There Hero's wits are kept in pond'rous vases,  
And Beau's in snuff-boxes and tweezer-cafes. 116  
There broken vows, and death-bed alms are found,  
And lovers hearts with ends of ribband bound,  
The courtier's promises, and sick man's pray'rs,  
The smiles of harlots, and the tears of heirs, 120  
Cages for gnats, and chains to yoak a flea,  
Dry'd butterflies, and tomes of casuistry.

But trust the Muse —she saw it upward rise,  
Tho' mark'd by none, but quick, poetic eyes :

M 3 (So

VER. 114. *Since all things lost*] Vid. Ariosto. Canto  
xxxiv. P.

## 166 THE RAPE OF THE LOCK.

(So Rome's great founder to the heav'ns withdrew,  
To Proculus alone confess'd in view) 126  
A sudden Star, it shot thro' liquid air,  
And drew behind a radiant trail of hair.  
Not Berenice's Locks first rose so bright,  
The heav'ns bespangling with dishevel'd light. 130  
The Sylphs behold it kindling as it flies,  
And pleas'd pursue its progress thro' the skies.

This the Beau monde shall from the Mall survey,  
And hail with music its propitious ray.  
This the blest Lover shall for Venus take, 135  
And send up vows from Rosamonda's lake.  
This Partridge soon shall view in cloudless skies,  
When next he looks thro' Galilæo's eyes;  
And hence th' egregious wizard shall foredoom  
The fate of Louis, and the fall of Rome. 140  
Then cease, bright Nymph! to mourn thy ravish'd hair,  
Which adds new glory to the shining sphere!  
Not all the tresses that fair head can boast,  
Shall draw such envy as the Lock you lost.

For,

VER. 137. *This Partridge soon*] John Partridge was a ridiculous Star-gazer, who in his Almanacks every year never fail'd to predict the downfal of the Pope, and the King of France, then at war with the English. P.

## V A R I A T I O N S.

VER. 134. *The Sylphs behold*] These two lines added for the same reason to keep in view the Machinery of the Poem. P.

## I M I T A T I O N S.

VER. 128.

*Flaminiferumque trahens spatio so limite crinem  
Stella nictat.* Ovid.

THE RAPE OF THE LOCK. 167

For, after all the murders of your eye, 145  
When, after millions slain, yourself shall die ;  
When those fair suns shall set, as set they must,  
And all those tresses shall be laid in dust,  
This Lock, the Muse shall consecrate to fame,  
And 'midst the stars inscribe Belinda's name. 150

M 4

ELEGY

## E L E G Y

To the MEMORY of an  
UNFORTUNATE LADY\*.

WHAT beck'ning ghost, along the moon-light shade  
 Invites my steps, and points to yonder glade ?  
 'Tis she ! — but why that bleeding bosom gor'd,  
 Why dimly gleams the visionary sword ?  
 Oh ever beauteous, ever friendly ! tell,      5  
 Is it, in heav'n, a crime to love too well ?  
 To bear too tender, or too firm a heart,  
 To act a Lover's or a Roman's part ?  
 Is there no bright reversion in the sky,  
 For those who greatly think, or bravely die ?      10  
 Why bade ye else, ye Pow'rs ! her soul aspire  
 Above the vulgar flight of low desire.  
 Ambition first sprung from your blest abodes ;  
 The glorious fault of Angels and of Gods :

Thence

\* See the Duke of Buckingham's verses to a Lady de-signing to retire into a Monastery compared with Mr. Pope's Letters to several Ladies, p. 206. She seems to be the same person whose unfortunate death is the sub-ject of this poem.      P.

Thence to their images on earth it flows, 15  
And in the breasts of Kings and Heroes glows.  
Most souls, 'tis true, but peep out once an age,  
Dull sullen pris'ners in the body's cage :  
Dim lights of life, that burn a length of years  
Useless, unseen, as lamps in sepulchres ; 20  
Like Eastern Kings a lazy state they keep,  
And close confin'd to their own palace, sleep.

From these perhaps (ere nature bade her die)  
Fate snatch'd her early to the pitying sky.  
As into air the purer spirits flow, 25  
And sep'rate from their kindred dregs below ;  
So flew the soul to its congenial place,  
Nor left one virtue to redeem her Race.

But thou, false guardian of a charge too good,  
Thou, mean deserter of thy brother's blood ! 30  
See on these ruby lips the trembling breath,  
These cheeks, now fading at the blast of death ;  
Cold is that breast which warm'd the world before,  
And those love-darting eyes must roll no more.  
Thus, if Eternal justice rules the ball, 35  
Thus shall your wives, and thus your children fall :  
On all the line a sudden vengeance waits,  
And frequent herses shall besiege your gates.  
There passengers shall stand, and pointing say,  
(While the long fun'rals blacken all the way) 40  
Lo these were they, whose souls the Furies steel'd,  
And curs'd with hearts unknowing how to yield.  
Thus unlamented pass the proud away,  
The gaze of fools, and pageant of a day !  
So perish all, whose breast ne'er learn'd to glow  
For others good, or melt at others woe. 46

What

What can atone (oh ever-injur'd shade !)  
 Thy fate unpity'd, and thy rites unpaid ?  
 No friend's complaint, no kind domestic tear  
 Pleas'd thy pale ghost, or grac'd thy mournful bier.  
 By foreign hands thy dying eyes were clos'd, 51  
 By foreign hands thy decent limbs compos'd,  
 By foreign hands thy humble grave adorn'd,  
 By strangers honour'd, and by strangers mourn'd !  
 What tho' no friends in sable weeds appear, 55  
 Grieve for an hour, perhaps, then mourn a year,  
 And bear about the mockery of woe  
 To midnight dances, and the public show ?  
 What tho' no weeping Loves thy ashes grace,  
 Nor polish'd marble emulate thy face ? 60  
 What tho' no sacred earth allow thee room,  
 Nor hallow'd dirge be mutter'd o'er thy tomb ?  
 Yet shall thy grave with rising flow'rs be drest,  
 And the green turf lie lightly on thy breast :  
 There shall the morn her earliest tears bestow, 65  
 There the first roses of the year shall blow ;  
 While Angels with their silver wings o'ershade  
 The ground, now sacred by thy reliques made.

So peaceful rests, without a stone, a name, 69  
 What once had beauty, titles, wealth, and fame.  
 How lov'd, how honour'd once, avails thee not,  
 To whom related, or by whom begot ;  
 A heap of dust alone remains of thee,  
 'Tis all thou art, and all the proud shall be ! 74  
 Poets themselves must fall, like those they fung,  
 Deaf the prais'd ear, and mute the tuneful tongue.  
 Ev'n he, whose soul now melts in mourful lays,  
 Shall shortly want the gen'rous tear he pays ;

Then from his closing eyes thy form shall part,  
And the last pang shall tear thee from his heart.  
Life's idle business at one gasp be o'er,  
The Muse forgot, and thou belov'd no more!

P R O -

P R O L O G U E  
 T O  
 M R. A D D I S O N ' S Tragedy  
 O F  
 C A T O.

**T**O wake the soul by tender strokes of art,  
 To raise the genius, and to mend the heart ;  
 To make mankind, in conscious virtue bold,  
 Live o'er each scene, and be what they behold :  
 For this the Tragic Muse first trod the stage, 5  
 Commanding tears to stream thro' ev'ry age ;  
 Tyrants no more their savage nature kept,  
 And foes to virtue wonder'd how they wept.  
 Our author shuns by vulgar springs to move  
 The hero's glory, or the virgin's love ; 10  
 In pitying Love, we but our weakness show,  
 And wild Ambition well deserves its woe.  
 Here tears shall flow from a more gen'rous cause,  
 Such Tears as Patriots shed for dying Laws :  
 He bids your breasts with ancient ardour rise, 15  
 And calls forth Roman drops from British eyes.

Virtue

## PROLOGUE TO CATO. 173

Virtue confess'd in human shape he draws,  
What Plato thought, and godlike Cato was :  
No common object to your sight displays,  
But what with pleasure Heav'n itself surveys, 20  
A brave man struggling in the storms of fate,  
And greatly falling with a falling state.  
While Cato gives his little Senate laws,  
What bosom beats not in his Country's cause ?  
Who sees him act, but envies ev'ry deed ? 25  
Who hears him groan, and does not wish to bleed ?  
Ev'n when proud Cæsar, 'midst triumphal cars,  
The spoils of nations, and the pomp of wars,  
Ignobly vain, and impotently great,  
Show'd Rome her Cato's figure drawn in state ; 30  
As her dead Father's rev'rend image past,  
The pomp was darken'd, and the day o'ercast ;  
The Triumph ceas'd, tears gush'd from ev'ry eye ;  
The World's great Victor pass'd unheeded by ;  
Her last good man dejected Rome ador'd, 35  
And honour'd Cæsar's less than Cato's sword.

Britons, attend : be worth like this approv'd,  
And show, you have the virtue to be mov'd.  
With honest scorn the first fam'd Cato view'd  
Rome learning arts from Greece, whom she subdu'd ;

Your

VER. 20. *But what with pleasure*] This alludes to a famous passage of Seneca, which Mr. Addison afterwards used as a motto to his play, when it was printed.

VER. 37. *Britons, attend*] Mr. Pope had written it *arise*, in the spirit of Poetry and Liberty ; but Mr. Addison frightend at so daring an expression, which, he thought, squinted at rebellion, would have it alter'd, in the spirit of Prose and Politics, to *attend*.

174 PROLOGUE TO CATO.

Your scene precariously subsists too long 41  
On French translation, and Italian song.  
Dare to have sense yourselves ; assert the stage,  
Be justly warm'd with your own native rage :  
Such Plays alone should win a British ear, 45  
As Cato's self had not disdain'd to hear.

VER. 46. *As Cato self, etc.*] This alludes to the famous story of his going into the Theatre, and immediately coming out again.

E P I -

E P I L O G U E  
T O  
Mr. ROWE'S JANE SHORE.  
Designed for Mrs. OLDFIELD.

PROdigious this! the Frail-one of our Play  
From her own Sex should mercy find to-day!  
You might have held the pretty head aside,  
Peep'd in your fans, been serious, thus, and cry'd,  
The Play may pass--but that strange creature, Shore,  
I can't--indeed now—I so hate a whore— 6  
Just as a blockhead rubs his thoughtless skull,  
And thanks his stars he was not born a fool;  
So from a sister sinner you shall hear,  
“ How strangely you expose yourself, my dear?”  
But let me die, all raillery apart, 11  
Our sex are still forgiving at their heart;  
And did not wicked custom so contrive,  
We'd be the best, good-natur'd things alive.  
There are, 'tis true, who tell another tale, 15  
That virtuous ladies envy while they rail;  
Such rage without betrays the fire within;  
In some close corner of the soul, they sin;  
Still hoarding up, most scandalously nice,  
Amidst their virtues a reserve of vice. 20  
The godly dame, who fleshly failings damns,  
Scolds with her maid, or with her chaplain crams.  
Would

176 EPILOGUE TO JANE SHORE.

Would you enjoy soft nights and solid dinners ?  
Faith, gallants, board with saints, and bed with sinners.

Well, if our Author in the Wife offends, 25  
He has a Husband that will make amends :

He draws him gentle, tender, and forgiving,  
And sure such kind, good creatures may be living.

In days of old, they pardon'd breach of vows,  
Stern'd Cato's self was no relentless spouse : 30

Plu -Plutarch, what's his name, that writes his life ?  
Tells us, that Cato dearly lov'd his Wife :

Yet if a friend, a night or so, should need her,  
He'd recommend her as a special breeder.

To lend a wife, few here would scruple make, 35  
But, pray, which of you all would take her back ?

Tho' with the Stoic Chief our stage may ring,  
The Stoic Husband was the glorious thing.

The man had courage, was a sage, 'tis true, 39  
And lov'd his country—but what's that to you ?

Those strange examples ne'er were made to fit ye,  
But the kind cuckold might instruct the City :

There, many an honest man might copy Cato,  
Who ne'er saw naked sword, or look'd in Plato.

If, after all, you think it a disgrace, 45  
That Edward's Miss thus perks it in your face ;

To see a piece of failing flesh and blood,  
In all the rest so impudently good ;

Faith, let the modeit Matrons of the town 49  
Come here in crouds, and stare the strumpet down.



